

DOCTOR WHO

MAGAZINE™

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MARVEL

Colin Baker

Interviewed

plus:

The Daleks

INSIDE!



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Contents

- ◆ TO THE TARDIS 4
- ◆ ANTHONY READ INTERVIEW ...6
- ◆ GALLIFREY GUARDIAN 11
- ◆ MATRIX DATA BANK..... 12
- ◆ ARCHIVES: THE THREE DOCTORS..... 13
- ◆ COLIN BAKER INTERVIEW 18
- ◆ OFF THE SHELF 24
- ◆ NEW SEASON PREVIEW: STORY 3 25
- ◆ CHANGES 27
A new comic strip adventure
- ◆ TRAVELLING COMPANIONS ...35
Featuring Susan.
- ◆ THE DALEKS.....36
- ◆ PIN UP from DESTINY OF THE DALEKS.....40
In Issue 116 we featured an interview with John Leeson, entitled *His Master's Voice* and adapting the well-known dog picture and gramophone device used by EMI Records Limited. We failed at the time to acknowledge their ownership of the original Trade Mark, and apologise for this omission.

◆ Free giant poster artwork by Alister Pearson

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COMING NEXT MONTH. . .

We interview departing companion Nicola Bryant, and explore the **Myths and Legends** of *Doctor Who*. The latest **Merchandise** is reviewed, and the Pertwee story *The Daemons* features in *Nostalgia*. Issue 119 is on sale from 13th November.

Also, don't miss the *Doctor Who Magazine Collected Comics*, on sale from 29th September, price £1.75. This collector's edition features two classic *DWM* comic strip stories in full colour, with a specially commissioned cover by John Ridgway.

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NEW TITLE NEEDED

The fact that **issue 115** of **Doctor Who Magazine** was packed with informative and interesting features made it one of the best for a long time.

So enjoyable was the issue that even the *Letters* page was of interest. The artwork at the top of page 5 has to be the best crisis protest I have seen. Then there was Mr. Robin Freeman's letter concerning *Seven Keys* which was enlightening. Perhaps now is the time to do a feature about the play so as to plug the gap in the reference material market where this production is concerned.

As you will note I do not hold with these pages being called *To the TARDIS*. It seems to me:-

1. Childish – which is unlike the rest of the magazine.
2. To be typical of the kind of eccentricity that "the Media" perpetuate where *Doctor Who* fans are concerned, giving outsiders the view that we are cranks.
3. Like something 'The Caped Crusader' might say to 'The Boy Wonder' were they its occupants.

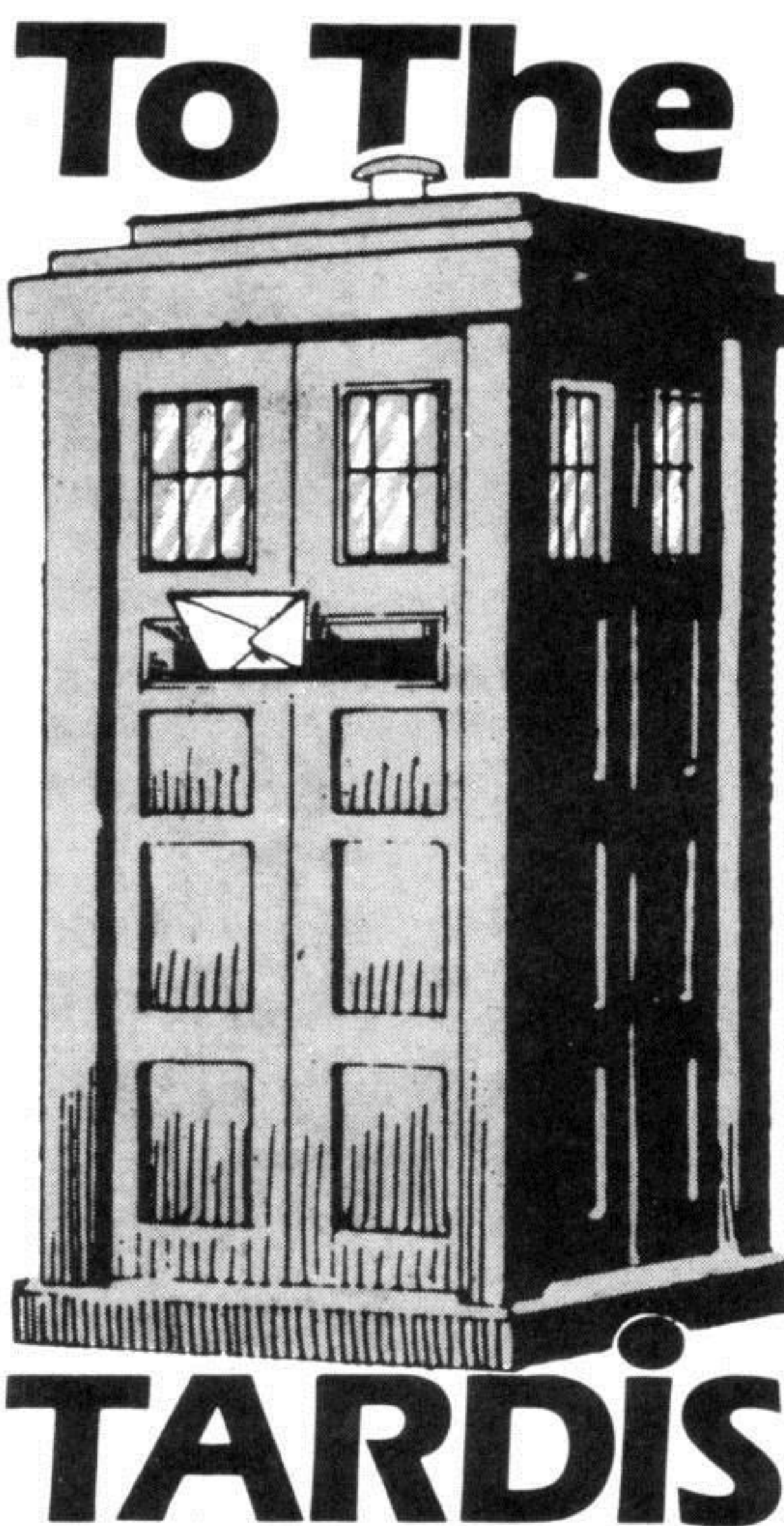
If you must have a gimmick title, what about delving into the depths of 'whology' and finding a suitable name.

Issue 115's *Nostalgia* was all the more interesting because it dealt with a story that has been less well documented than *The Daleks*.

In past months, certain features have sported page after page of solid text which I personally find off-putting. I realise that reasons of space may prohibit expansion of these articles via photos, but at least it would serve to break them up a little.

I had feared that the bland or even boring *Fantasy Males* article of **114** might just be a poor attempt to balance this issue's feature on *Fantasy Females*. However, neither this nor the fear of it being used as an excuse to print photos of ladies in daring costumes proved to be true. Instead we had a serious study of the pretty and occasionally beautiful ladies we had seen over the last twenty-two years.

Whilst on at least two counts Mr. Marson failed to do justice to two of the Doctor's companions (Romana 1 and Nyssa) he did at least mention them. This is not the case, however, for three of the more memorable ladies of the Davison era. In *Earthshock* there were the dumpy charms of Professor Kyle (Miss Clare Clifford). *Warriors of the Deep* featured Miss Tara Ward as Preston whose fawn outfit went superbly with her fair hair. Finally, there was Miss Polly James as Jane Hampden in *The Awakening* whose appeal is probably based on



Send your letters to: To The TARDIS, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

fond memories of Miss James as Beryl in *The Liver Birds*.

John Claydon,
Chelmsford,
Essex.

Since the To The TARDIS logo seems to cause some debate amongst our readers, we've decided to launch a competition to find a new title to replace the present controversial one.

Look out for details in the next issue!

FORGOTTEN FEMALES...

Having read your article on *Fantasy Females* I was very surprised to see that you had omitted many great characters worthy of a mention.

Kinda saw Nerys Hughes' competent portrayal of Doctor Todd, and Mary Morris' magnetic performance as the wise woman, Panna. *Earthshock* had three distinguished ladies; the indecisive, yet ultimately brave, Dr. Kyle as played by Clare Gifford, Beryl Reid's sardonic Captain Briggs, as well as the level-headed Berger, portrayed by June Bland.

The article also mentioned that there was a decline in fantasy females at the start of the Tom Baker era, but

what about Vira from *The Ark in Space*, and there was the Sisterhood of Karn in *The Brain of Morbius*, and who can forget Judith Paris as Eldrad in *The Hand of Fear*?

Maxwell Rowan,
Falkirk,
Scotland.

...AND MISSING MALES

I have just finished reading your *Fantasy Males* article with some enjoyment. Although some of the regular male companions were included, I was surprised that William Russell, Peter Purves and Matthew Waterhouse didn't seem to merit a mention.

Looking to the future, I would suggest Mark Ryan, Jason Connery's co-star in *Robin of Sherwood* as a possible guest star or Benedict Taylor instead. Both in my opinion are very capable actors.

Maggie Hernes,
Winslow,
Buckingham.

UNFOUNDED

Thank you, thank you for the excellent *Nostalgia* feature on *The Web of Fear* (**issue 115**) and the equally excellent *Season Five Flashback* (**issue 116**). As a dedicated Troughton fan these were a welcome treat. I am greatly looking forward to the upcoming *Nostalgia* feature on *Evil of the Daleks*.

Obi Ukaturunne's suggestion (*Letters*, **issue 116**) that the show, "is a shadow of its former self" is, I'm sure, a view not held by the majority of the fans.

Every season throughout the show's history has had its weaker stories. It is, sadly, an inevitable evil if we are to get such high budget classics as *The Two Doctors* and *Revelation of the Daleks*. However, I do share the writer's enthusiasm that Season Twenty-Three will be excellent.

Criticism is all very well, but to suggest that the programme has declined since Tom Baker left is a view which, as I am sure the majority of fans will agree, is totally unfounded. The style of the show may have changed, but it has certainly not declined.

Charles Ladbrook,
Spalding,
Lincs.

TARDIS OFF KEY

Well done on **issue 115**. Peri/Nicola is really wearing clothes that suit her.

Thanks for the full page colour shots on the inside and outside covers, and for avoiding ads in their place – this is what we want! Also, I like the photo

captions being printed sideways – that works very well.

I am a dyed-in-the-wool fan of the TV show, particularly the first twelve to fourteen seasons, and not normally that enamoured of the comic strip. I suppose I still wish either Dave Gibbons was drawing it, or someone with a highly detailed or realistic, graphic style.

So, obviously, while not overjoyed with John Ridgway's artwork, I am pleased with several of the storylines. Although not overfond of the comic elements in *Who* (TV and strip versions), I think Frobisher is an inspired creation and is used very well.

One last gripe. Please replace that woeful "Vworp! Vworp!" (now "Vwoorp!") sound effect caption with something better. How about something more authentic and evocative such as 'rrhhuhh, hurrhh' or even a background line going something like ... 'uurrhrr'. The shape of these letters suggest the whirring, grinding and wrenching sounds of the TARDIS in flight. They also look good from a typographic and artistic point of view – the 'u' becomes an 'r' or 'h' and so on.

Please think about it – break out of the mould!

Sean Gibbons,
Letterkenny,
Co. Donegal.

Thanks for your comments, Sean. We would be interested to hear if other readers think the TARDIS is sounding distinctly cranky in the comic strip. So please send us your suggestions for new improved TARDIS materialisation sounds.

PREVIEWS PLEASE

I would just like to say that I disagree with Paul Dillon (*Letters*, 115). I think that the previews of the new season are a very good idea. Granted the



By David Muir, St. Boswells, Melrose.

magazine should not spoil the stories, but I think a certain amount of information beforehand far from detracts from the story content but adds extra enjoyment.

Lisa Coledhill,
Ashington,
Northumberland.

the book and I'm grateful for his generous remarks.

Ian Marter,
Los Angeles,
California,
USA.



NO VIEW TO A PLOT

It was kind of Gary Russell to review *Harry Sullivan's War* (*Off the Shelf*, issue 113).

However, in his efforts to track down the source for its climax (his assumption presumably being that Ian Marter is not capable of thinking up a plot of his own) I fear he has not got there yet. I have never seen, read or otherwise experienced *A View To a Kill*. So Mr. Russell will have to search on. Perhaps when he does finally track down his quarry he would be kind enough to share his information with me.

Nevertheless, I'm glad he enjoyed

Recently, we've had several letters from our readers in New Zealand asking if we could extend competition deadlines, since they receive the magazine some time after other readers.

Unfortunately, we cannot extend deadlines much more, as by the time all the entries are received and we have judged the competition several months have usually passed, and if we extend that time limit, readers will probably have forgotten or lost interest in the outcome and we will have a backlog.

However, we will keep our overseas readers in mind when we set future deadlines.

DOCTOR WHO? by Tim Quinn & Dicky Howett



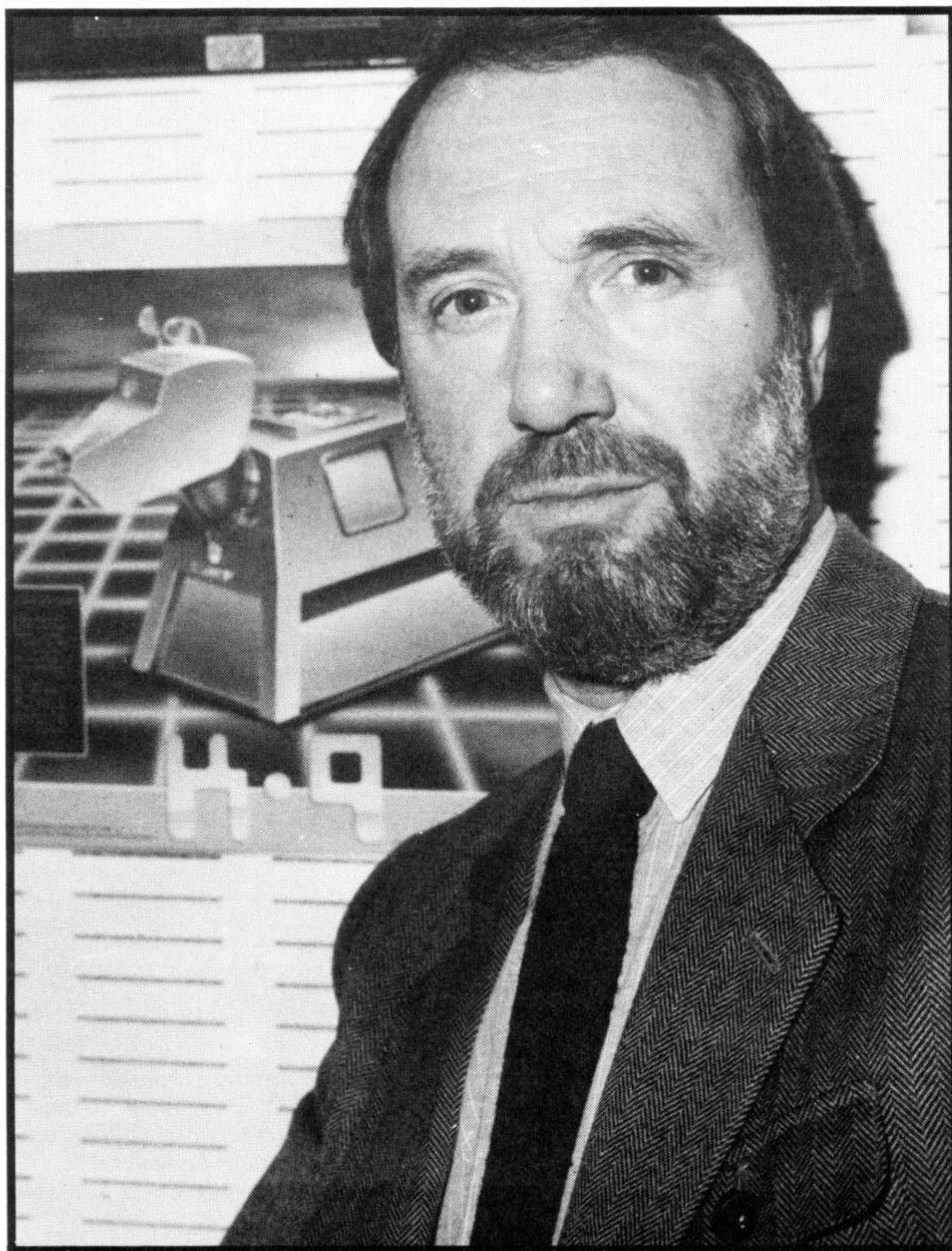


Photo - Larsen Kaine

at R.A.D.A. and the Central School of Speech and Drama. I won scholarships to both, but Central's offer was to start immediately, whereas R.A.D.A. was three months in the future, so I went to Central. While there, I decided I didn't actually want to be an actor, and all this ambition was interrupted anyway by my national service.

"I then went to Fleet Street with the intention of getting into advertising copy writing – which I figured would be good training to become a writer. Whilst I was working in London in public relations and publicity, I was also submitting various pieces of work and eventually some of my stuff was accepted.

"At about this time an A.B.C. producer called Leonard White was looking for a new story-editor for a show he was doing, called *The Avengers*. The star was Ian Hendry, who I'd been great chums with, and I applied, getting down to a shortlist of three. A guy called Richard Bates got it, a man who I later worked with on *Chocky* and who produced *Tripods* for the BBC. Then, a few months after this, I was offered a contract as a BBC script writer/adaptor on the basis of a play I did for a series called *Detective*, entitled *The Man Who Murdered In Public*."

When Anthony Read arrived at the BBC, he was taken into an elite band of colleagues known as 'Sydney's whizzkids' – a reference to the then Head of Serials, Sydney Newman, one of the creators of *Doctor Who*.

Read on *Writing*

There are few people connected with the behind-the-scenes evolution of *Doctor Who* with whom writer and script-editor Anthony Read hasn't worked.

Earlier this year, he told Richard Marson how he became involved with the programme during Tom Baker's era.

Anthony Read started with one basic ambition – to write: "This I was aware of wanting to do from the age of about six. I was, however, always aware that it wasn't something that you could just go off and do. I was lucky enough to be at a school which was rather hot on acting and there I began acting in plays alongside names like Frank Barlow and Kenneth Ives.

"The upshot of this was that I decided to go to drama school, and my parents, who weren't wealthy, stuck by me, enabling me to take auditions

Becoming one of his protégés put Read into the same band as the likes of Verity Lambert and he can clearly remember his arrival on the scene.

"It was the 2nd November, 1963 when I joined and when I had first come up to meet my potential employers, I remember noting that they were in the studio with the very first episode of a show called *Doctor Who*. Thus my later decision to become script-editor was partly inspired by nostalgia for this memory.

"Incidentally, Sydney Newman actually invented the BBC script-



editor and was a remarkable man in many ways, nurturing a lot of talent. When I arrived, I had the advantage of ten years' writing and editing experience, a training which proved invaluable."

For the next fifteen years or so, Read worked solidly for the BBC, learning the job of script-editing inside out before moving on to produce a new show called *Mogul*. *Mogul* quickly became *The Troubleshooters* and was for seven years one of the most popular of the BBC's serials. It was an experience which taught Read a lot.

"On occasion, *The Troubleshooters* landed me with being producer, script-editor and writer all at the same time, which was a massive feat when you consider that we were attempting twenty-six, fifty-minute episodes per season. These were recorded weekly and really put the pressure on me to

find writers and directors. In the course of my time I consequently worked with most of the colleagues who later joined me on *Doctor Who*. These included David Fisher, John Lucarotti, Gerald Blake, Pennant Roberts and Graham Williams, who had worked for me as an assistant floor manager.

"After *The Troubleshooters* I did several shows, including *The Lotus Eaters* and a thing called *The Dragon's Opponent*, before deciding that I'd had enough of belonging to the Corporation. As a result I left to go freelance, a state of affairs which suited me greatly and which proved very successful.

However, the BBC was soon to beckon once more when Graham Williams (assistant floor manager of previous years) became first a script-editor and then a producer. Graham Williams realised that a priority was to find a new script-editor, as Robert

Holmes had already announced his intention of leaving as soon as possible. Williams looked around him, thought for a while and then picked up the phone. Anthony continues the story:

"I answered it to hear Graham at the other end. He said, 'Have you ever thought about coming back to work for the BBC?' and thinking he meant as a producer I replied, 'No, I'm happy where I am; everything is happening.' I quietly thought, 'It took me ten years to escape, no way am I going back now.' My own project I confessed I might consider, but the bureaucracy was a big drawback.

"Then Graham said, 'Well, I know you say you don't want to produce unless it's something of your own, but in your trade year book, your credits still proclaim you to be a script-editor.' I told him, 'Of course, why not? It's a skill and one that I'm proud

Read on Writing

◀ of.' He then said, 'Why not come back as a script editor?' I refused because, unless it was a very special deal with a lot of freedom attached to it, it would look like a step down. He then sprung *Doctor Who* on me. I said, 'Now that's different. That's a bit special.'

"Just to have *Doctor Who* on the credits for a year was something I was very keen on."

"They promised me that I'd have no hassles, and that it would only be a guest contract. On those terms and for old time's sake, as well as to help out two of my mates, I agreed. Just to have *Doctor Who* on the credits for a year was something I was very keen on.

"I arrived to overlap with Bob (Holmes) and the whole thing was definitely a bit bogged down. The first show I worked on was the K9 debut serial *The Invisible Enemy*. There I was really just trailing Bob, although I did have a say on whether K9 should stay in or not. *Image of the Fendahl* had been commissioned by Bob from Chris Boucher, a writer he had discovered, but I did the work of following it through with Chris. Then Bob wrote *The Sunmakers*, which obviously I commissioned, Bob leaving with the idea that this was a nice goodbye present for services rendered!

"From my point of view it was a help as it was a kind of safety net – a story I could rely on to work. Obviously I was plunged straight into the sort of problems that beset this type of show, but my attitude is, if it's any good there are bound to be problems – you can't play safe with a concept like *Doctor Who*. You've got to be daring, fast and new.

"What happened was that I set out to bring some new blood in on the writing side. Old writers were still contributing the odd idea, but by and large were out of their time. I looked around me and began looking for very good professional writers with whom I'd worked before, or people with excellent track records who had been recommended to me.

"However, writing for *Doctor Who* is an art in itself and some writers, however successful or established in other fields, just couldn't get into the individuality of it. One writer in

particular we'd commissioned to provide the final six parter of my first season. He'd worked with me on *The Troubleshooters* but just couldn't do *Who*.

"The brief we had given him was to do a story set on Gallifrey, showing something of life outside the city and maybe involving renegade Time Lords to show that all is not okay. It was very much a philosophical background, concerning the perfect society and whether it is too perfect, asking questions like, 'What about those people who *want* to be mavericks?' This philosophical thing I wanted to run through the whole of my period, as it had done with *Troubleshooters*. On the surface level it was to be very good entertainment but always also to try to pose questions and talk about genuine issues of morality and ethics.

"This particular writer was late in delivering his scripts, which is quite common and I felt convinced that they could be made to work. But they couldn't – no way. He'd gone way off beam and got himself into a corner. By this time the director had arrived and some casting had been decided (such as Borusa, who was planned to be in it from the start) as well as a location. We were all set to go with no script, and the situation just didn't give room for us to find another writer.

"So over about two weeks I went off and wrote six half-hour episodes, delivering them episode by episode. I was aware of the background of Gallifrey and I watched the tape of the last story, taking the script away with me to get the characters right. Having talked new ideas out with Graham, he acted as script-editor on my script, but with time being so short he had to put things in where necessary, rewriting quite a lot of it to suit our resources. The pseudonym we used, David Agnew, was actually one which Graeme McDonald, our head of department had, as a multi-purpose pseudonym. We used it because it wouldn't have looked good to have producer and script-editor's names on the script, especially considering my involvement with the Writer's Guild. The Guild were informed of the circumstances which really were unavoidable."

Louise Jameson's Leela had apparently wanted to go out with a bang – literally – indeed it was rumoured that there were plans to kill her off in *The Sunmakers*. Was this the case? "We talked about killing her off but we didn't go that far, because we

felt that the character being so important, the effect on the audience might have been overly traumatic. Leela's exit was a last-minute thing, because we tried hard to keep her in. Louise was such a good actress and so nice to have around that it was galling to have to let her go."

What had Read felt about criticisms that his approach to the series was 'too humorous'? "Well, my feeling was that the previous producer Philip (Hinchcliffe) hadn't really understood *Doctor Who* or its ethos. It had lost what I liked and that was the humour. The humour was an incredibly important element, without it becoming a send-up. I think after my time it did go a little too far, but you had to use Tom – in my mind he was the best of them all, the epitome of who the Doctor should be."

The Key To Time was the first of *Doctor Who*'s umbrella seasons, with a particular group of stories linked by an overall theme. Read recalled how this had come about, and how it was developed. "Graham and I met to discuss the upcoming season and agreed that it would be nice to do a season of shows that weren't totally unrelated. It was an experiment – we would still have stories zooming off and set in different places and times but that to bind it all together would be fun for us as the production team and for the audiences at home.

"We felt it would go some way to making a statement over the whole thing, and that it would add believability to add this quest idea. It gave the Doctor a temporary sense of real purpose. It was something I was very keen on – adding something which wouldn't affect it if you were only a casual viewer, but which would be an added bonus if you followed it all the way through.

"To get it all together, I did what I'd done in the past and looked for the writing team before deciding on the stories. Once together, we met and worked as a team, with us committed to a certain number of episodes per writer. This also committed them – they had some *Doctor Who* income to stop them going off to do other things. At a meeting, I explained what was going on and within this overall pattern I said, 'You do this, you do that.' Some ideas were joint, some came from us. David Fisher wanted to do a supernatural story and I had always been fascinated by the legend of stone circles, so that came together as *The Stones Of Blood*. ▶



Read on Writing

◀ “*The Androids of Tara* took my policy of literary pastiche as far as it would go, but the reasoning was, ‘Here is a cracking story, why not have some fun with it?’ *The Pirate Planet* was Douglas Adams’ first television commission and showed his great strength of imagination coupled with flaws. The first flaw was a tendency to go over the top. I remember he had the Polyphase Avatron saying things like, ‘pieces of silicate’, which was a no-go area.

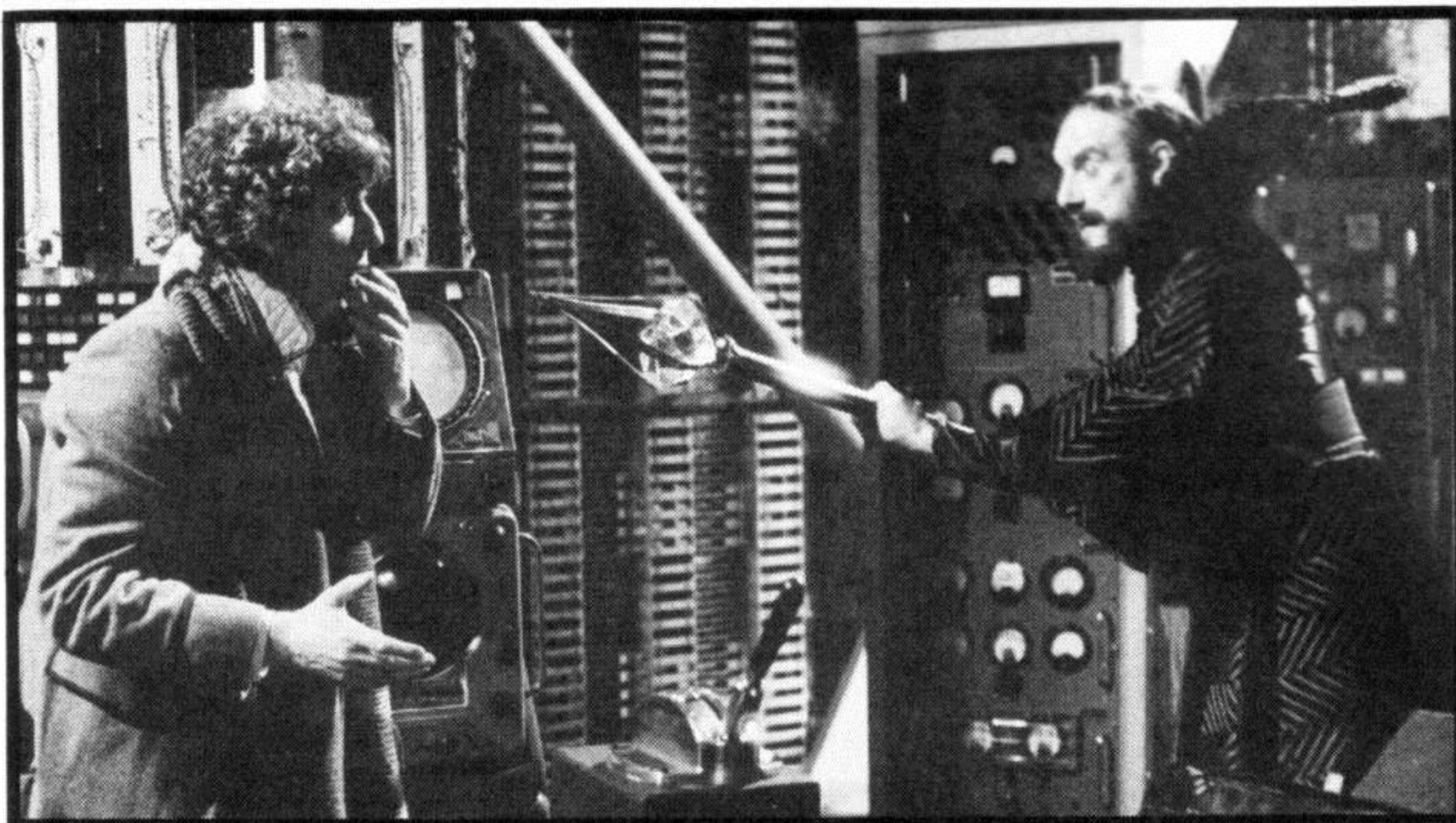
“He also lacked an understanding of television structure. In fact, Graeme McDonald wanted to throw his story out and myself and Pennant Roberts, who had already arrived to direct it, had to fight tooth and nail to do it. Graham (Williams) was away, so we were left rather on our own. There was an awful lot of work involved but the end result showed Douglas’ tremendous powers of imagination to their best effect.”

The new companion, Romana, was an important part of the season line-up. “Having had the Leela character we wanted a contrast, so we sat down and said, ‘Within this framework, what will be the dramatic needs of the series?’ and we figured that a Time Lady ice figure would do nicely.”

The final innovation came with the characters of the Black and White Guardians – where had they come from? “They followed naturally. Going along with *The Key To Time* concept, we had to ask ourselves what is the driving reason for this quest? In dramatic terms the search for the Key needed an urgency and a threat. Black and white, good and bad, pro and con, is the basic root of all drama and this is what we borrowed.

“We thought up the device of them not being able to be involved, so as not to effectively destroy the character of the Doctor.”

Anthony Read did admit to another story going badly wrong; it was an adventure planned for the Sixteenth Season which fell through completely. “It was the work of another well-known writer who tried but couldn’t cope with the format. The brief we gave him involved a pastiche of the Robin Hood legend, only with Robin as the villain and the Sheriff in the right. It was a nice twist on the legend, and it was nice for a change to say the



existing order is good and that the rebels are bad.

“The idea was that it would start off seeming as if the Robin figure is a hero, only quickly transpiring to be the opposite. The whole ethos of *Doctor Who* is that he’s always on the side of the rebels, so he arrives, says he’s on their side and then realises he’s got it all wrong! It was a great shame we couldn’t make it work in time.

“It just isn’t on to ride roughshod over established conventions.”

Another story of Bob Holmes’ was lost – it was an idea involving a cannibal alien culling the Earth of people at intervals. I thought it went a bit far in the gruesome stakes.

“There were always people while you were working on *Who* who would come up and say, ‘Why don’t you do . . .?’ without realising that most of it had already been done. It was important to keep continuity, because contradictions are a form of dramatic cheating – it just isn’t on to ride roughshod over established conventions.”

How then had Anthony Read used the show’s heritage? “We tried where possible to keep it new. For instance, both Graham and I felt it was time the Daleks were rested, because finding fresh stories for them was virtually impossible. However, using the Son-tarans in *The Invasion of Time* was obvious – they fitted the bill beautifully, and there was no point in creating anything new. It was nice, because we didn’t really have to explain them, as aficionados of the show already knew all about them.”

At the end of *The Key To Time* season, Anthony Read left the show, handing over to his protégé Douglas

Adams. “I was very sad to leave, but I only ever wanted to do my year, to contribute to the smashing legend that the show is.”

In spite of this, Anthony did contribute a script of his own to the show in the form of the much debated *Horns of Nimon*. “After producing *The Lotus Eaters*, I had a great thing about Crete and the Minoan civilisation. If you think about it, the legend of the Minotaur is a very science-fiction kind of story, what with the Labyrinth. It was a nice area because it gave things an extra dimension – the allusion was fine, because if you couldn’t see it you would still enjoy the story, but if you could, it would add to the pleasure of it. As a bonus, it was also more fun to write that way.

“As for the end result, I was on the whole pleased. It was on the borderline to going over the top, but it was a very tongue-in-cheek script. I would have liked a little more menace, I think, and the way I wrote the labyrinth was as a giant printed circuit, an analogy that was lost in the production.”

After leaving *Doctor Who*, Anthony Read went on to a wide range of other film and television projects including the vet series *One By One*, *Chocky* and its two sequels and his current project, which is a major co-project with Richard Bates at Independent Television.

He concluded the interview by saying: “I am delighted to have been a part of *Doctor Who*. It was tremendously rewarding and I was delighted to see that a schoolboy that I encouraged, one Andrew Smith, later got a commission to write for *Doctor Who* and is now a writer himself. That’s what it’s all about. That’s what gave me a kick.” ♦

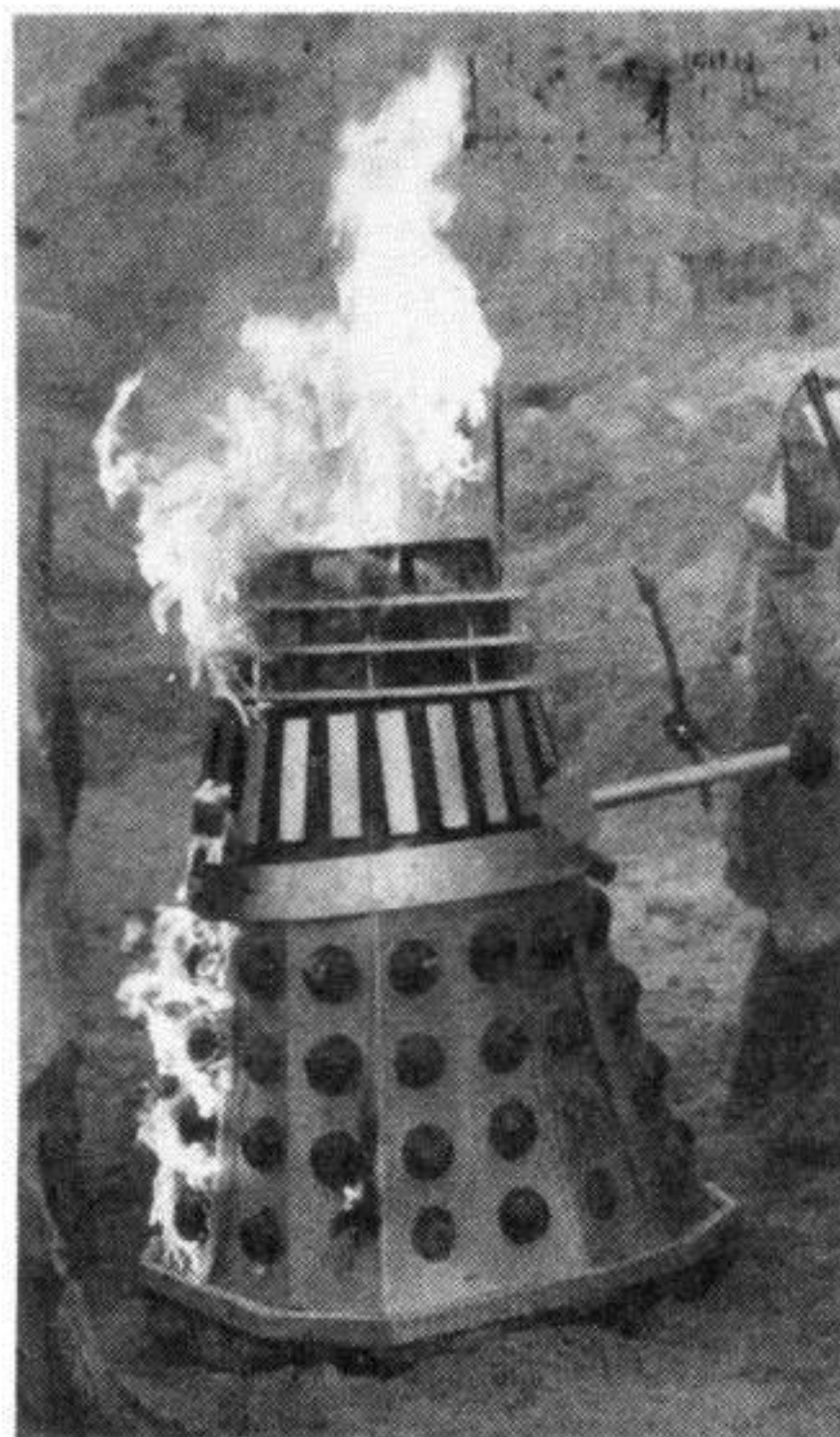
THUMBS UP FOR THE NEW SEASON

Producer John Nathan-Turner has confirmed two additional names for the last story of the season. Both actors have appeared as regulars in Channel Four's *Brookside*.

The first is Tony Scoggo, who played Matty Nolan. In *Doctor Who* he plays Hallett, while ex-*Brookside* villain Tommy McArdle, alias actor Malcolm Tierney, will take the part of Doland. Tierney also won rave notices for his regular role in the BBC's popular *Lovejoy* series.

Encouraging news for *Doctor Who* fans appeared in various recent newspapers. *The Sun* claimed that BBC bosses were so impressed with the new fourteen-part story that another series has been given the go-ahead for next year. Bearing in mind *The Sun*'s reputation for accuracy, this should be taken with a pinch of salt.

A decision on another season will not be announced for some time yet, although a bid for one has definitely been put through to the planners. Another encouraging sign came from *The Daily Mirror*, which quoted Bonnie Langford's intention to make another *Doctor Who* series next year. As she is shaping up so well in the show, let's hope there'll be more definite news in the near future. Production on the Twenty-Third Season was completed on August 14th, and editing and dubbing should now be very near completion.



further black and white stories will be released, following the relatively poor showing of *The Seeds of Death*, to date the slowest video to sell. This is due to the great reluctance of rental dealers to stock 'unpopular' black and white material.

Dalek Invasion of Earth is too washed-out to meet up to strict transmission standards. So, *The Chase* it is.

Not a brilliant story, it is in fact rather plodding, but nonetheless it features the debut of Peter Purves (in two parts!), the departure of Ian and Barbara, a young Martin Jarvis in one of his earliest screen appearances, and the Daleks' famous battle with the Mechanoids. All this, and a guest appearance (unintentional) of a BBC camera, as well as a very obvious Hartnell double, make it a curiosity if nothing else. And don't forget to watch out for The Beatles in episode one!

If *The Chase* falls through, this will be due to copyright clearance problems.

WIN THE MASTER'S CAP

The Keep Britain Tidy Group are putting up for auction Anthony Ainley's baseball cap.

The cap, worn by the 'Master' to the May 1st Anti-Litter Campaign Launch in Birmingham, had the Keep Britain Tidy slogan embossed on the brim by Mr Ainley at Selfridges on the eve of the Birmingham event.

To win this unusual item of *Doctor Who* memorabilia, send your name and address to the address below, along with your bid in writing for the hat, and the charity (excluding Keep Britain Tidy) to which you will donate your bid if it is the highest. Please do not send any money, cheques or postal orders. If your bid is the highest, Keep Britain Tidy will contact you and ask you to pay it over to your nominated charity. On confirmation of this, they will send out the cap. All bids for the hat must be in by December 1st, 1986. (Only one bid per person.)

Please send your bids to: Simon Mapp, c/o K.B.T.G. Office, 25 Kingshurst Way, Solihull B37 6BG.

WHO ON WOGAN

Colin Baker made a surprise appearance on *Wogan* on 26th August.

An unshaven Colin emerged from the TARDIS wearing his Doctor's coat, but changed into his own for the interview, during which he revealed that he has a pair of "lucky knickers" he wears for first night performances.

Colin was joined on the *Wogan* couch by Lynda Bellingham, who inadvertently mentioned the product she is so famous for advertising.

READY FOR THE OFF

Final story guest star Honor Blackman had some bad luck recently when burglars broke into her home, tied her up and stole various personal possessions. Honor was left understandably shaken and upset, but was rehearsing for *Doctor Who* within days. *The London Standard* quoted her as saying, "Work keeps my mind off it."

THE NEW RELEASES

Two important items of merchandise should be in the shops very soon. The first is the record of the new signature tune arrangement, adapted by Dominic Glynn. At the moment, a cover is still to be decided upon.

Secondly, BBC Video hope to release another *Doctor Who* story, by November at the latest. This will almost certainly be the 1974 Jon Pertwee story, *Death To The Daleks*, which will mean that three of director Michael Briant's stories will have been released. By no means a classic, the story is, however, full of fun and occasional atmospheric moments.

To be released unabridged, *Death To The Daleks* will be the last *Who* video for 1986, pressures of other releases upset original plans to launch the title to coincide with the start of the new season.

It is now unlikely that any

TV 50 ON THE WAY

BBC features producer Colin Strong is preparing a celebratory look-back at fifty years of BBC TV for screening on the main channel sometime in November. Running at over three hours, the show will include several clips from classic *Doctor Who*, although at the time of going to press, Strong was unable to confirm what exactly would be shown: "Definitely the Daleks, and probably a mix of some black and white and some colour material."

Also possible is a repeat showing of the complete six-part Hartnell yarn, *The Chase*, first shown in 1965. This was selected as the *Doctor Who* to be put forward for repeating because the TV 50 team wanted a black and white story with Daleks, that ran no more than six episodes. Neither of the Troughton tales exist, the first story is too long and the print the BBC retain of *The*



MATRIX Data Bank



YOUNG DOCTOR

First off this month, Thomas Quinn from America asks about an episode featuring Colin Baker and Sontarans that he saw at a *Doctor Who* Convention. He would like some more information on it. The 'episode' came from the British TV show, *Jim'll Fix It*, and the 'fix it' for young fan Gareth Jenkins was to appear as the Doctor in a spoof episode, as he had his own Doctor costume.

The 'episode' was transmitted on Saturday 23rd February, 1985 and, as a matter of interest, was the last thing recorded by Colin Baker as the Doctor before the programme was postponed for eighteen months – *Revelation Of*

The Daleks was by then all in the can.

MYSTERY CLIP

Readers may have seen the *Doctor Who* clips that the BBC programme *Windmill* has been slipping in amongst all their other clips. The origin of one of these clips is puzzling Andrew Smith from Coventry. It is the one where the Doctor, Jamie and Zoe are trying to get into the TARDIS through a forcefield and once inside the Doctor tells his companions how boring life had been on Gallifrey. This is, in fact, from the very beginning of the final episode of Troughton's final story; episode ten of *The War Games*.

RECORD SEARCH

Andrew goes on to ask how he can get hold of a copy of the Pertwee theme music, as it has now been deleted from the BBC catalogue. Unfortunately, once a record has been deleted, you can no longer order it through the shops, as Andrew has found, and so the only way to get it is to scour the junk shops, jumble sales and other places where second-hand records can be bought, in the hope of turning it up. It may take a long time but it is fun trying.

DOCTORS' DILEMMA

Now on to a favourite dilemma. Tony Roach from London, Susan Johnson from Liverpool and Keith Ansell from Birmingham have all written in with similar queries. Following on from my answer in **issue 114**, that when the Doctor regenerates he ceases to exist in that body, the questions relate to the 'combined Doctors' stories. First: How did the Second Doctor in *The Five Doctors* know that Jamie and Zoe had had their memories wiped by the Time Lords? Second: If *The Two Doctors* took place when the Second Doctor was only travelling with Jamie, it must have taken place before *The War Games* and before *The Five Doctors*. Therefore, as the Sixth Doctor was in *The Two Doctors*, why did Borusa, in *The Five Doctors*, ignore him and state that the Doctor no longer existed in any of his incarnations?

I think what we have here is a bit of a paradox which requires some careful explaining. The only time that the Second Doctor could have known what had happened to Jamie and Zoe was en route to Earth in exile from Gallifrey, but before they changed his appearance. Remember that we didn't see the Doctor regenerate in *The War Games*, and at the start of

Spearhead From Space he had his TARDIS. Therefore, it is possible that the Second Doctor in *The Five Doctors* had been released by some unknown force in the period between him spinning off to Earth from Gallifrey, and actually arriving there as the Third Doctor. If this was the case – who knows how many adventures he may have had in this time before having to return to his destiny and the Time Lords' punishment. Perhaps even the meeting with the Terrible Zodin happened then.

The second question is not as simply answered. The Doctor, as a Time Lord, lives outside the normal laws of time that apply to us, in that he can go anywhere, any time, as long as he doesn't break the Laws of Time. However, time for the Doctor himself is as constant as for any of us; he ages, he regenerates, he dies. He cannot change events which happen to him (like rescuing Adric).

For example, it is impossible for a future Doctor to kill a past Doctor, as the existence of the future Doctor proves that the past Doctor did not die (unless of course the future Doctor was from an alternative universe, but that opens up a whole new debate). On these terms then, the Sixth Doctor could quite happily meet the Second Doctor in 1985 Spain, but the Doctor – in both his incarnations – only existed in that time period for the duration of his stay there. Therefore, when *The Five Doctors* comes around, the current Doctor in terms of his time-scale is the Fifth. The Sixth and future Doctors don't exist yet. Incidentally, *The Two Doctors* must have taken place between *Fury From The Deep* and *The Wheel In Space*, as this is the only time that the Doctor and Jamie travelled in the TARDIS on their own. ♦

Compiled by David Howe, DWAS Reference Department.

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DOCTOR WHO

The Unfolding Text
John Tulloch and Manuel Alvarado

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ARCHIVES



First shown: Dec. 1972.

EPISODE ONE

A wet November morning in an Essex bird sanctuary. Warden Arthur Hollis has found a strange yellow box attached to a silver balloon, which appears to have travelled some distance before landing, and contacts the owner, whose details are on a label. On his way to recover it, the box's owner, Dr Tyler stops outside the warden's house for a chat with Mrs Hollis, who tells Dr Tyler that he can find her husband by the lake, guarding the object.

Hollis, curious, has made a closer inspection of the box. As Dr Tyler draws up in his Land-Rover, Hollis is absorbed in a blinding flash. Tyler quickly realises that Hollis is nowhere to be found, although the box is still there. He calls UNIT and before long is telling his story in the Doctor's lab.

Jo appears with some tea and asks what the box is for. Tyler explains that it is designed to help in sophisticated cosmic research and that he was going to contact UNIT anyway, because of some incredible results that the latest tests have shown.

He shows the Doctor the difference between an early test and the latest one, by holding up the results, which are recorded on a kind of X-ray paper.

The last one looks like a negative version of a streak of lightning. Other figures indicate that whatever the lightning actually was, it travelled faster than the speed of light.

The Doctor surmises that it must have been directed at the planet. He goes on to say that it isn't lightning, but some kind of controlled emission. Leaving Dr Tyler to develop the plate remaining inside the box, he and Jo depart. The Brigadier also leaves Dr Tyler to his work and he develops the print, which has a representation of Arthur Hollis' face seconds before he disappeared! Opening the box, Dr Tyler is startled to see a small blob of jelly crackling in the corner.

Suddenly there is a blinding flash and he goes the way of Hollis. The gel remains, however, crawling out of the box and sliding down the sink. Meanwhile, at the bird sanctuary, Jo and the Doctor are talking to Mrs Hollis. She is perfectly satisfied that there is nothing wrong – Hollis often disappears for many hours before returning home. However the Doctor is still perturbed – he is afraid something much more serious is happening.

Finding Dr Tyler absent, the Brigadier orders Benton to look for him. At the same time, the Doctor and Jo return in Bessie. As they drive into a small courtyard and park, they both hear a crackling sound and notice a blob of gel seeping up from the drains. The Doctor and Jo rush to one side, just as the blob expands and, in a tremendous flash, causes Bessie to vanish. It slides back into the drains.

Back inside, the Doctor decides that the blob is an organism with a highly developed hunting instinct and that it will soon strike again, since it appears to be hunting him. Outside UNIT H.Q., all seems normal. Then, from all around, horrific gel-like creatures start appearing from nowhere and advance on the house.

While Benton tries to hold them off, the Doctor tells the Brigadier that all they want is him – everyone else should evacuate. The Brig. goes to command his men, while Jo argues that she doesn't want to leave the Doctor. At this, Sgt. Benton appears. Just as he is about to force Jo to go with him, the room is besieged on all sides.

Seizing the only chance available, the Doctor bundles them all into the safety of the TARDIS. He switches on the ship's forcefield and does the only thing he can think of – he sends an SOS to Gallifrey. The whole Universe could be in danger!

In the Temporal Control Room on Gallifrey, things are bad. A massive power drain is threatening the planet itself and it seems that they will not be able to help the Doctor. The President suggests taking an earlier incarnation of the Doctor out of his time stream – thus, even if they can't help him, the Doctor can help himself. After a row about ethics, this policy is agreed upon.

In the TARDIS, a flute appears, closely followed by the impish form of the Second Doctor, who is immediately recognised by Benton. The two Doctors, however, don't hit it off at all and it is an effort for the current Doctor to put his former self fully in the picture.

The squabbling between the Doctors is noted on Gallifrey and they decide to send the authoritarian First Doctor in to restore order. Ever-falling power levels mean that this incarnation will not be able to make a full physical transfer. He will appear on the TARDIS scanner, which will be sufficient. This the irritable old man does, telling his future selves that the gel is a bridge which is there for crossing. He then fades from view.

The remaining two Doctors agree what they have to do and a coin is tossed. The current Doctor loses, and his former self moves to switch off the force field. Jo realises with horror what is being planned – the Doctor is surrendering himself to the blob, to see where it transports him. She rushes out of the ship to stop him. There is a blinding flash – and both Jo and the Doctor vanish.

EPISODE TWO

Benton and the Second Doctor emerge cautiously from the TARDIS. The Gel has quietened down and is crackling in a corner of the room. The Brigadier arrives and greets the Doctor he once knew with horror, believing that, in playing around with the TARDIS, the Doctor has reverted to his former appearance and shot Miss Grant off to goodness knows where. He asks only for her to be returned and ►

THE 3 DOCTORS



for an effective way of controlling the Gel – other than that, he adds, the Doctor can wear what face he likes. The Time Lord realises that the truth won't sink in, and so busies himself, with Benton's help, in setting up a machine to confuse and control the Gel, a machine constantly feeding the creature with useless and contradictory information.

On Gallifrey, the news that the Doctor has passed through a black hole and crossed the absolute event horizon brings no pleasure – for, to all intents and purposes, this means he must be dead.

Jo comes to, lying on a stony outcrop with the Doctor by her side. The weird and unfriendly environment scares her – for a while she even believes she might be dead. The Doctor pours scorn on this, saying

they have merely been transported.

Walking around, they soon discover parts of the UNIT lab brought here through contact with the creature. To their delight, they also discover Bes-sie, in which they drive around this strange locale, unaware that they are being observed from afar by a Gel guard, and the lone figure of Arthur Hollis!

Back at UNIT H.Q., the Second Doctor has rigged up a device with which, he is convinced, Benton can control the Gel creature. The Brigadier summons the Doctor to talk to the authorities, leaving Benton on guard alone. He throws a chewing-gum wrapper at the thing, which begins to grow larger and crackle louder. As the control machine appears to be useless, Benton shouts for help. The Doctor and the Brigadier arrive, and quickly taking in the situation, the former ushers his two friends into the TARDIS, the interior of which the Brigadier thinks must be an optical illusion.

Jo and the Third Doctor have found a still incredulous Dr Tyler. They are talking together, observed from within a kind of throne room by a towering figure who orders his guests to be brought before him. As a result Jo, Tyler and the Doctor are rapidly surrounded by Gel guards. Inside the

TARDIS, the Second Doctor's prime concern seems to be his recorder, which he claims to have lost. He realises now that the blob creature is anti-matter – hence its reaction with Benton's chewing-gum wrapper.

Jo, Tyler and the Doctor are now being escorted by the Gel guards through a maze of corridors. Tyler makes an attempt to escape but is soon returned to captivity. The Doctor explains that although they are matter and this world anti-matter, they have been converted in some way. To illustrate that things are not always as they seem, the Doctor performs a simple conjuring trick, turning a pencil into a bunch of blue flowers. As they are ushered on, Jo drops the flowers at a corridor junction.

In the TARDIS, the Second Doctor rigs up a radio link with the Brigadier's troops. The Brigadier tells them to remain vigilant but to take no offensive action. The First Doctor re-appears on the screen and advises his future self to turn off the force field and allow the TARDIS to be transported. Just at this moment, UNIT H.Q. is under renewed attack from the Gel guards.

The Doctor does as he has been advised and turns off the force field. Outside, the troops watch astonished as their opponents vanish into thin air

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— and then with even more astonishment, as the whole of the evacuated UNIT H.Q. vanishes with them! What they can't see is the whole building travelling down through the cavernous black hole.

EPISODE THREE

The Third Doctor, Jo and Tyler are brought into an opulent throne room. For a few moments they are alone. Then, making an impressive entrance through an elaborate arch, in comes their host — the huge and imposing Omega, dressed in fine robes and wearing an ornate mask. The Doctor cannot believe Omega is who he claims to be, asserting that Omega was destroyed. But this belief is contradicted by the physical presence before him.

Omega orders Jo and Tyler to be taken away, promising that they will not be harmed, as they have no part in his forthcoming vengeance.

Jo and Tyler are taken along a corridor and directed to a room. The entrance remains open for a moment and then forms itself into a solid wall. There is nothing they can do but wait.

Back in the throne room, the Doctor is listening to Omega's reasons for his vengeance. Omega was the first and greatest of the Gallifreyan solar engineers, responsible for harnessing

the power of the supernova that enabled his fellows to win mastery over time. But in the process, he was stranded in a world of anti-matter, a sacrifice to the advancing technology of Gallifreyan civilisation. Resentment and bitterness build in Omega's voice as he recalls how his 'friends' became Time Lords, while he was stranded and abandoned. The Doctor cannot make him see that there was nothing that could be done.

Omega explains that he chose the Doctor to help him in his revenge against the Time Lords, as it amused him to think of making the Doctor work against Gallifrey. Omega adds that he has created the cosmic power drain that is bringing Gallifrey to its knees. If the Doctor doesn't help him he and his friends will experience Omega's uncontrollable wrath.

At this point a scanner indicates that others have arrived to join the Doctor. This is indeed the case. The TARDIS lands with a jolt. Noting that the Gel creature is no longer in the lab outside the ship, the Doctor opens the doors and the trio walk out. The Brigadier is astonished and highly annoyed by their new surroundings, believing the Doctor to have transported them to Cromer or some similar English holiday resort. He orders Benton and the Second Doctor to remain where they

are while he mounts a recce. He has only been gone a moment, however, when two Gel guards arrive, and the Doctor and Benton rush after him.

Outside, the Brigadier has met Mr Hollis, who renders a garbled account of Tyler, Jo and the Third Doctor's capture. The Brigadier begins to believe in the possibility of there being two Doctors. In a kind of valley below, the Second Doctor and Benton can be seen being escorted by a troop of Gel guards. The Brigadier tells Hollis that the warden is to consider himself under his orders and that together they will mount a surprise attack on Omega's domain.

The Third Doctor asks Omega if he realises that the whole Universe might be in danger, but this idea only amuses and satisfies him — it would be revenge. Omega says power is the only freedom. The Second Doctor and Benton are pushed in, the former quickly irritating Omega, who orders them to be temporarily removed from his sight.

Outside, neither the Brigadier or Hollis can find a way in, but the Brigadier asserts that at the first opportunity, they will try a full frontal attack. In their cell, the two Doctors explain about Omega. He has learnt to control the forces of singularity, which enable him to translate his will into



physical happenings and environments.

Working on the same principle, the Doctors create a door in their cell and everyone rushes out. The two Doctors scuttle off down a corridor, becoming separated from Tyler, Benton and Jo, who quickly get lost in the maze. The two Doctors arrive in the chamber of singularity – containing the flame of singularity (a point in a black hole where the normal rules of the Universe don't apply) and the source of Omega's power.

The Doctors are confronted by the despot himself, and they stand up to him, challenging his will. Omega accepts the challenge, forcing the Third Doctor to face the dark side of his mind in mortal combat.

Jo, Tyler and Benton are being pursued. By using the discarded flowers as guidance, however, they find their way to the main door, where they are met by Hollis and the Brigadier. They dash off, fired at by the Gel guards.

On Gallifrey, the Time Lords decide to use the last of their power to send the First Doctor in. This won't be much comfort for his Third incarnation, however, as he is struggling for his life in the mind battle between himself and Omega. Omega, it seems, has subdued him. He orders that all who oppose his will shall not live. The Doctor is to be destroyed.

EPISODE FOUR

The Second Doctor wins his later self a reprieve by pointing out that incomplete, he can be of no use to Omega. The Third Doctor returns from the mind battle. Omega points to this as an example of his power and tells the Doctors that their friends are currently trying to escape. This is true; the group have jumped into Bessie and are riding off to UNIT H.Q. at top speed.

The Second Doctor professes himself highly impressed with Omega's mastery of singularity and wonders if he would run him up a quick recorder. This frivolity enrages Omega, who storms off into a corner. The Third Doctor remonstrates with his earlier self, who says he was only testing the limits of the mad creator's self control.

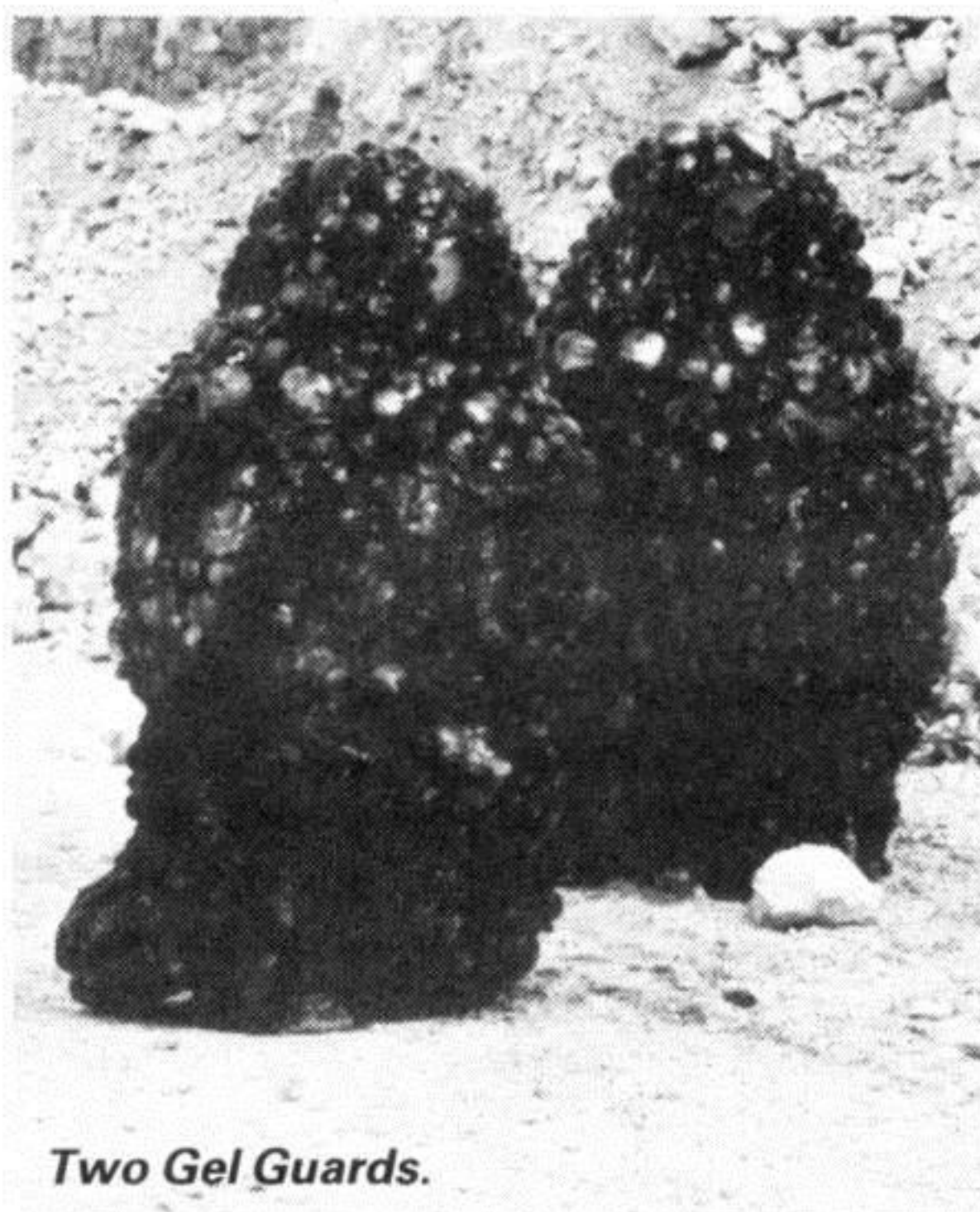
He adds that Omega's instability could be used to their advantage.

Omega explains that he brought them here along the flame of singularity – the way into other worlds. The Doctors ask why, if he could achieve this, could he not transport himself to wherever he wanted to go.

The answer reveals the tragic dilemma Omega faces. The whole of this world exists only because he wills it to exist. If he relinquishes control, it will all collapse, thus preventing him from escaping. But if he does not relinquish control, he cannot even attempt to escape. He is, in fact, the Atlas of his world. This is where the Doctors fit in – it will be their task to take over Omega's burden, to permit him a way out. If they refuse, the whole Universe will be destroyed. Naturally, they agree.

The next step, Omega indicates, is to remove the mask for him. He explains that both Doctors will also need such masks as protection from the slow corrosive effect of the singularity flame, or light beam.

However, on removing the mask there is nothing left of Omega, except his will – physically he no longer exists. His will is, in effect, his prison.



Two Gel Guards.

Omega sees this for himself and lets out an anguished cry of rage and disappointment. If this is the case, he roars, then his will is to destroy. This wish has the effect of an earthquake, and Omega, preoccupied with his own despair, does not notice the Doctors seizing their chance and rushing out. Once in the open, they head for UNIT H.Q.

They arrive as the Brigadier is trying to stop the others from panicking. Everyone bundles into the TARDIS, which is besieged by the Gel guards. Omega watches on his scanner, satisfied that he holds all the trump cards. On Gallifrey, there is no longer enough power to send the First Doctor through. He will have to advise from his time bubble. This he does, the

three Time Lords uniting their minds for a quick decision on the best action to take. Once agreed, the first Doctor fades away.

The remaining two set about cannibalising the TARDIS force field generator into a portable force field, at the centre of which is the Second Doctor's beloved flute. Then, contacting Omega via the TARDIS scanner, they ask to be transported back to his domain. Once this is accomplished, the Doctors demand and receive assurances that everyone will do as they are told – without question.

On arrival, the Doctors tell Omega that they have agreed to stay with him, providing he will return their companions safely. This is permitted, goodbyes are said, and all of them – Tyler, Hollis, Benton, the Brigadier and even the protesting Jo – are sent through the singularity flame and vanish.

The Doctors, left alone with Omega, offer him the portable force field, but he is suspicious and refuses. They cannot force it on him, even through a combined effort of wills. Omega thinks the force field is a trinket which they are taunting him with. He knocks it aside. Instantly, the Doctors run. There is a blinding white flash. On Gallifrey, full power is restored. Tyler, Hollis, Benton, Jo and the Brigadier all land safely back in UNIT H.Q., restored to its rightful location.

For a moment, they are subdued as they think of the Doctors' sacrifice. Then the TARDIS materialises and the two Time Lords step out. There is an exchange of congratulations, until the whole party are summoned into the TARDIS by the commanding voice of the First Doctor. Events are concluded – as the First Doctor fades from the screen, goodbyes are said all round.

The Brigadier and Benton go to tidy up, Tyler back to his research and Hollis back home. The Second Doctor vanishes, too, leaving Jo with her incarnation of the Doctor. Suddenly, the TARDIS de-materialisation circuit appears, sent by the Time Lords as reward for his help. He has won back his freedom to travel in time and space, although he promises Jo not to rush off straight away.

Hollis returns to his wife, who wants to know where he's been. He tells her she'd never believe him, and asks if the supper is ready.

THE THREE DOCTORS starred **Jon Pertwee** with **Katy Manning** (Jo) and guest stars **William Hartnell** (First Doctor), **Patrick Troughton** (Second Doctor) **Nicholas Courtney** (Brigadier Lethbridge-Stewart), **John Levene** (Sgt. Benton) and **Stephen Thorne** (Omega).

THE ORIGINS

With the Tenth Anniversary of the programme approaching, producer Barry Letts and script-editor Terrance Dicks decided they needed a special story to launch the birthday season. For years, people had been suggesting a narrative in which all the Doctors met up, so it wasn't, Letts claims, a very original concept.

Terrance Dicks called in the writing team of Bob Baker and Dave Martin for discussions; "the team being probably my favourite *Doctor Who* writers aside from Bob Holmes." He had first checked the all-important availability of the two previous Doctors – both Patrick Troughton and William Hartnell indicated that they were enthusiastic about the idea. Between them, Dicks, Baker and Martin thrashed out a storyline (tentatively entitled 'The Black Hole' which featured all three Doctors in pretty active involvement.

A few days later a worried Heather Hartnell, William Hartnell's wife, phoned and told the production team that her husband was far too weak to take on anything but the most minor professional engagement. Hurriedly, plans were re-thought and the time bubble idea was worked in.

By now, Hartnell was too ill to remember lines, so cue cards had to be stationed off camera for him to read from. He worked hard to perfect a non-intrusive way of reading off them.

Barry Letts chose a favourite director of his to interpret the script, a colourful, ebullient Australian called Lennie Mayne, who was a very incisive man who spoke his mind. He was just the man for the difficult job, although Barry Letts recalls that he had a few things to say when he first saw the rather comical designs for the Gel guards. It was a similar situation to his direction of the *The Curse of Peladon*, which had featured the equally comic Alpha Centauri (a costume whose overtones, like those of the Gel guards, were rather improper!)

THE FILMING

Mayne took his crew on location during the wet November of 1972. While shooting all the pit material, the crew side-stepped for a day to take the shot of Hartnell's Doctor picking a flower in his back garden. The rest of the First Doctor's appearances, and the Third Doctor/Omega fight sequence was shot on the stage at the BBC Ealing film studios.

There were a number of difficulties on location, the worst of which was

fact file

the tendency for the Gel guards to keel over without notice. As this happened during takes, it was time-consuming and very frustrating – particularly as, in the wet weather, the costumes could be easily damaged. To make the locale look more unusual, Mayne shot some sequences from weird, distorted angles, rather like those often employed in *Batman*. The design crew erected an enormous pair of false doors on the location to indicate the entrance to Omega's domain.

Studio work followed throughout December and into January, and the story appeared on screen a week or two later. This pressure of time meant the editing was accomplished in about



a day per episode and the final dubbing, with Dudley Simpson's hastily composed incidental music, would be added a matter of hours before transmission. The TARDIS set used in this story was slightly larger to accommodate the number of people required. An unavoidable problem was encountered when the First Doctor's scenes were played through the TARDIS monitor (a standard BBC monitor screen) – the studio floor, complete with moving cameras and boom mikes was reflected! Although only a minor intrusion, it was nevertheless noticeable.

THE CAST

Mayne was rather like Douglas Camfield and Christopher Barry, in that he

had a reliable group of actors whom he cast in many of his productions. For example, aside from the three times he used actor Rex Robinson (Dr Tyler) in *Doctor Who*, he also cast him in *The Borderers* a few months earlier. Stephen Thorne as the towering Omega (chosen for his superb voice) was no stranger to *Doctor Who*, having appeared in *The Daemons*. He was later to play the giant Robot in Tom Baker's debut story.

Time Lord continuity was created by the reappearance of Clyde Pollitt from *The War Games* and Graham Leaman from *Colony In Space*. Finally, Frazer Hines was intended to make a cameo appearance in episode four as Jamie, but his recording commitments on the (then) relatively new *Emmerdale Farm* meant that he couldn't make the scheduled recording day.

To accompany the story's broadcast, several special plans were laid, although Barry Letts' original intention that this should be the first story to bear the new title music he had commissioned was prevented when

reaction to the innovation was very lukewarm.

However, there was a big feature in the *Radio Times*, which featured a special photo session involving actors and actresses from the series, including Carole Ann Ford and Frazer Hines. A series of special trailers were prepared, designed to give the serial maximum impact, while press and TV coverage included leaders in most of the papers and appearances on *Pebble Mill At One*, a session where Patrick Troughton did his inimitable impersonation of a Dalek. *The Three Doctors* was a great success, without requiring a sophisticated storyline. It was one of the first of the Target novelisations from Terrance Dicks, and was repeated in 1981. ♦

In Issue 111, we asked readers to send us questions they'd like to put to Colin Baker. Penny Holme put a selection of them to him recently, during a break from rehearsals . . .

How and where were you chosen to play the Doctor?

The question is probably more appropriately asked of John Nathan-Turner. But I know what he says, so . . . I was asked to play the part of a Gallifreyan guard in *Arc of Infinity*, when Peter Davison was playing the Doctor.

It was a smallish part, and my agent said, 'Do you want to do this?' I happened to be free (actually I was working in the theatre, and it all fitted in rather nicely), so I said, 'Yes, of course I'll do it,' and came along, and I had a very pleasant time playing this guard.

I'm not an actor who's inclined to think, 'Oh, that's a boring part, so I'll play it in a boring way.' I tend to do the opposite, and think, 'How can I spice it up a bit?' I tend to perhaps give a little more than is required sometimes, in the belief that a director will always pull you back. So, I did make this guard into quite an interesting character, which was probably beyond its requirements, and in fact I got a note from the Producer, John Nathan-Turner, when he saw it!

Then the assistant floor manager on that particular show invited me to her wedding about two months later, and I went along with my wife, and John was there, and Peter Davison. What I didn't know at that point was that Peter had told John he was leaving, so John was thinking in terms of who was going to be the next Doctor, and he says, (and modesty should prevent me from repeating this!), that I was witty, entertaining, and all those things on that particular day, and as he left, he said to somebody else, 'I think I've found my next Doctor.'

That's his story, and the only reason I repeat it is because of the pure chance of being invited to a wedding, because I'd done that tiny part, which a lot of actors would have refused. You see, that's how this business works.

I've always believed that working is better than not working, I've never allowed false pride to get in the way of

COLIN

actually earning a bob or two, and getting where it's at. I'd rather do that, than sit at home watching telly, and I'd had a thin time in television after *The Brothers* finished in 1976.

I didn't do another TV part until 1980, when I did an episode of *Blake's Seven*. Nobody was interested in employing Paul Merroney. Producers and directors all thought, 'Well I don't want to use him, because the public will remember him as that character!' but the public would have accepted it. It underestimates them.

Did you watch much Doctor Who before you became involved?

I watched a lot of Hartnell and Troughton, and some Pertwee, not so much Tom, and not as much Peter, because I was working.

The ones I watched were in the days when I was younger, before I was an actor. But I've always watched it when I could. I've enjoyed the series and I have memories dotted all along its twenty-four years.

How did you prepare yourself for the role of the Doctor?

John Nathan-Turner lent me a lot of tapes; of Pertwee, Troughton, and Hartnell, and Baker mark one. I watched the tapes, not with a view to copying any of them, but simply to assimilate what it is that is the Doctor, that is, in addition to whatever the actors bring to it. But it is very much a part that depends on the personality of the actor. Producers cast because they see something in you that they want to bring to it. But I did have meetings with John and the script-editor and the Head of Series and Serials, and I said what I thought I could do, and what I'd like to do in addition to that, and they seemed to like it.

I wanted to bring unpredictability to it, and I wanted to highlight the fact that he was not an Earth person, and that he came from this place called

Gallifrey, and that he was a Time Lord with twelve regenerations and therefore he was not always going to behave in the way human beings would expect him to behave. And I wanted to do things quite deliberately – like not crying when a person dies, but being extremely angry about other things.

Did you consciously try to make your portrayal almost the opposite of Peter Davison's?

No, not consciously the opposite of anybody. I didn't decide on my Doctor as a result of the previous ones at all, really. I did what I would do, no matter who had played it before. Presumably, any contrast was dictated by the choice of me. Obviously, I am different from Peter, Peter is a much more introspective person, much more of a matinee idol sort.

Would you say that many of the Doctor's characteristics are your own?

It's an impossible question, because it implies you can be objective about what you are doing. It's such an amalgum.

I think the Doctor is nearer to me than any other character I've ever played. But on top of that, obviously I don't have all those powers. Yes, it's me, plus an amalgum of twenty-four years of what we've discovered the Doctor to be.

Would you say that you are similar to any of the other Doctors?

I've tried to get little echoes of my predecessors; Hartnell's irascibility, the disrespect for authority and the impishness of Troughton, the derring-do that Pertwee had, Tom's irreverence and weirdness, and Peter's innocence and honesty. But all these are characteristics that they all share anyway. It's just that various personifications heighten one particular aspect.

INTER

BAKER



Photo - Steve Cook

What do you think of your famous 'bad taste' costume?

John said to me, 'what would you like to wear?' and I found that very difficult. My first instinct was wrong, which was to wear something like the

Master wears, all in black, something quite austere. It would have been wrong, I can see that . . . it's just that I would like to wear slimming black!

Nothing in Earth's history appealed to me, and you can't really use something futuristic for the Doctor,

it's wrong. Then John said, 'I think it should be very bad taste.' I thought, Yes, that is rather a good idea for my Doctor, that he would just grab something and not care about it, and then even though he may have realised that it's appalling would never admit it, and therefore be stuck with wearing it!

We gave it to a designer, Pat Godfrey, and said, 'Give us something in bad taste,' and she came back with an exquisitely tasteful design of lots of apparently clashing colours . . . it's very hard for a designer to design something in bad taste. We said, 'No, too good,' and sent her away and away and away, until she came back with the present one, which she hated actually putting together because it was so appalling, but even so, when you get used to it, it has its own entity.

The only thing I don't like about it is that it's so hot when we're out filming. When we were filming in Spain it was a hundred and ten degrees, and a couple of weeks ago on Brighton Beach, there was no respite from the sun, and it was horrendous.

But it's lovely on cold locations, when the companions in their skimpy costumes are all shivering and chattering their teeth. So you can't win 'em all.

If the idea of Doctor Who had been conceived in the Eighties instead of the Sixties, and you had been chosen to play the part of First Doctor, would you have played it any differently?

No, I haven't decided on this character as a result of previous ones.

But if I had been chosen to play the Doctor, and I had read those scripts, I'd have played them in exactly the same way.

The whole dilemma of *Doctor Who* is, 'How come this Gallifreyan is so constantly hovering around Earth?' and basically it's because that's the only planet we have access to for filming. If you want to invent other planets, it gets frightfully expensive, and also if you have companions from other planets, how come they speak English?

So, we accept that the Doctor has an affinity and affection for the people of the planet Earth, and visits them an awful lot.

Why do you think the Doctor has such an affection for the planet?

I like to think it's because the Doctor has a certain kind of sentimental

VIEWED

COLIN BAKER

◀ affection for weakness, because he has several himself. He left Gallifrey because he couldn't bear their pompous, narrow-minded belief that perfection was everything, and that they were right at all times, and he wanted to go out and experience imperfection. The most flawed civilisation of the universe must be on Earth, it is in many senses appalling, and he quite likes that.

Which story did you most enjoy doing?

I most enjoyed doing *The Two Doctors*, because of working with Pat Troughton and Frazer Hines.

Pat, I've adored for many years, and I've known him for a long time. I was best man at his son David's wedding, and I shared a flat with David for ten years, so I've known Pat off and on, and always admired his acting, and adored his Doctor, so to actually work with him was a special treat.

I was a bit in awe actually, but that was dispelled in a couple of days, and Frazer also is a delight. Frazer and I got on extremely well, and we larked around a lot, and Pat treated us like an affectionate . . . I'd say father . . . but he'd be offended. No, I'll say father anyway, because he calls me Miss Piggy at the moment (a reference to my weight); I call him Gonzo (which is a reference to his physical appearance)!

Which story have you least enjoyed doing?

I suppose it was *Time Lash*, which never quite gelled for me.

What did you feel about the end result of that story?

I thought it was actually much better than I thought it was going to be. I thought it worked extremely well. Pennant did a good job on it. There was nothing intrinsically wrong with it, it's just that of that particular series, it was the one that didn't work for me. I don't think that the Doctor's element was as strong as I'd have liked.

Who are your favourite enemies?

My favourite enemy is the Master, because Sherlock Holmes has his Moriarty, and while most monsters



Photo - Steve Cook

have no particular desire to destroy the Doctor, (they want to get on with whatever it is they are doing that's particularly evil and the Doctor gets in the way) the good thing about the Master is that it's a personal matter. So that it means there is great opportunity for confrontation.

I would like, and haven't yet had, a really thundering good Master story.

I would also love to work with the Rani again. She was a wonderful adversary. But after the Master, and the Rani, I would say the Daleks and Cybermen come joint second, along with Sil, who is in the new season.

What do you think of having a new companion?

We've only done a few days so far, so we haven't quite worked out who we are, and what we are, but I think it's going to be excellent. I think Melanie's been conceived as being a little more 'up and at 'em' than Peri, and less complaining than Peri was, and in fact in a certain sense the situation is being reversed, in that she is so keen that I'm the one who is saying, 'Hey, hey, just a minute, shouldn't we think about this!'

Would you like to have more than

INTERVIEWED



one companion?

I think the problem with having more than one companion is that it makes it extremely difficult for the writers to maintain a narrative, because you have to have a separation between the Doctor and one companion, which means that you've got two threads.

If you got more than one companion, somehow, you've got to maintain three or four threads, and it's very difficult for a writer to maintain the audience's interest.

I thought for instance, that Turlough was a fascinating character, and I'd love to work with a character like

that. With someone as strong and definite as him, then you would be all right having more than one, but the danger with the female companions is that they are put there in place of the viewer, so they are there to say, 'Why are you doing that, Doctor?' and 'Oh, Doctor, I'm frightened,' which makes it very difficult for them, because they've got a fairly negative line to pursue, and it takes a great deal of experience to cope with that. Being cast young often means that the people playing the parts haven't had that experience and you have to gain it while doing the programme.

Would you like to meet the Brigadier in a future story?

I'd love to meet the Brigadier; I know Nick Courtney well, having met him at many conventions, and he's worked with all the Doctors. I think it would be very sad if that was not continued. I know that JN-T says that he cannot conceive that Doctor number six will not meet the Brigadier, so I'm sure at some point it will happen.

What in your opinion is the most interesting facet of the Doctor's personality?

COLIN BAKER

◀ The fact that he's so good looking! (Say, he said that with a wry smile!)

Have you got a jacuzzi in the TARDIS?

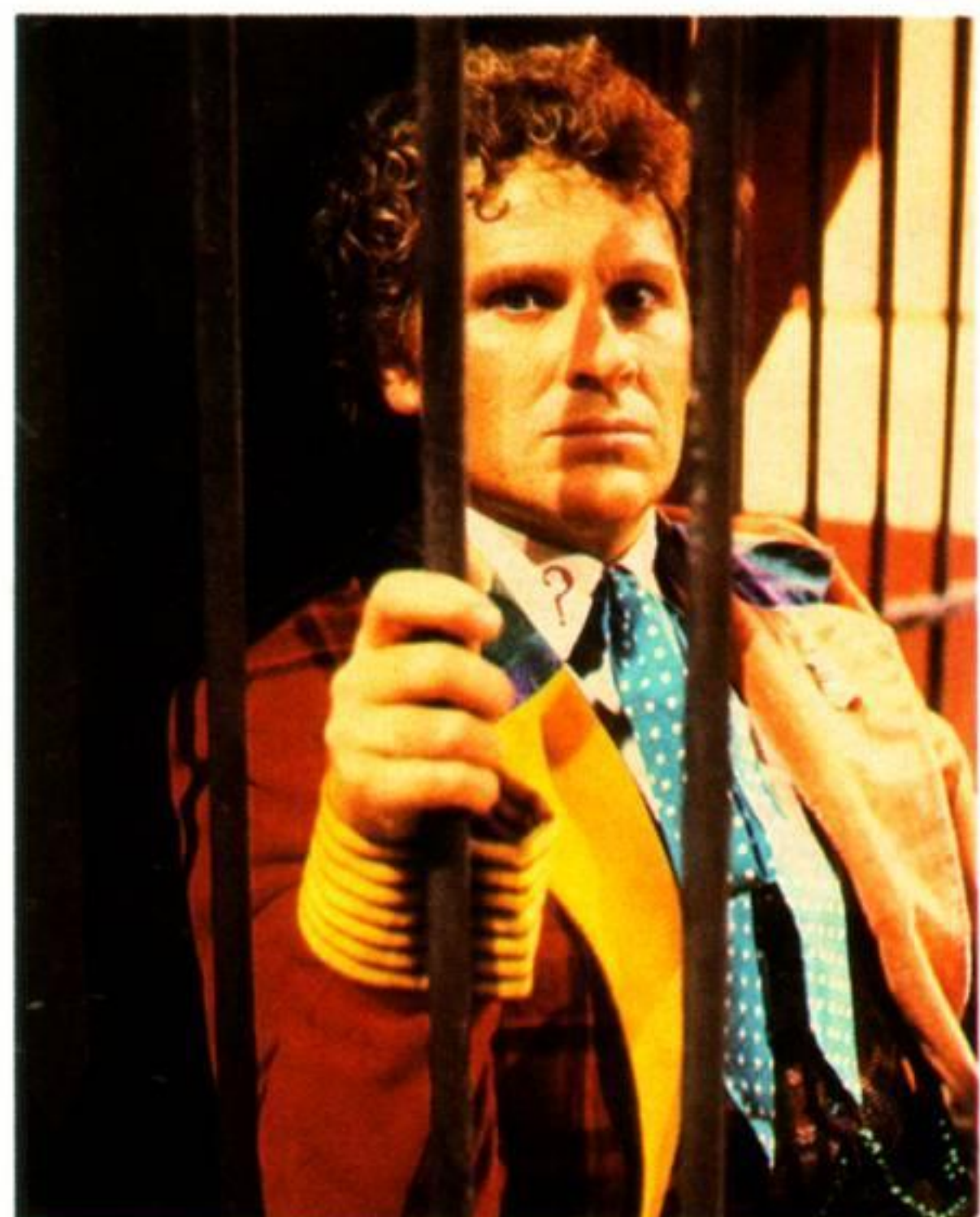
The TARDIS is infinite, so I haven't examined all of it yet. But I'm sure there is bound to be one.

Who's your favourite Doctor apart from yourself?

Spock!

Apart from your own, which Who stories have you particularly enjoyed watching?

The Talons of Weng Chiang, the Auton stories, *The Caves of Androzani*, which in a sense was mine, because I came in



Vengeance on Varos

at the end of it, but I only said three lines . . . basically anything by Robert Holmes.

What for you has been the best aspect of playing the Doctor?

Being associated with something that has such a grip on the imagination of several generations. It really is part of current mythology.

It's like playing Robin Hood, or King Arthur. It's one of those characters . . .

I was already sufficiently impressed with the fact that I was playing it, but I've had a great many very respected actors who've said to me, 'You've got the best part on television.' And in a sense they are right.

It's given me more, or rather did give me a more, secure life until Michael Grade's intervention last year, when the future of the program-

me seemed a little bleak, but that's beginning to turn over again, and I think everyone is now aware of the value of *Doctor Who* in people's lives.

Also, the fact that it is a massive earner abroad shows this. The sad thing is that BBC programme-making does not benefit from the sale of the programmes. BBC Enterprises sell them, and they take the money which goes into general BBC coffers, which pays for the paper clips in Scotland etcetera, as well as the programmes.

We should be making programmes that people want to see. I know that the British Broadcasting Corporation should be making programmes for Britain, and the selling should be incidental, but nonetheless, I think seven million, which was what we averaged last year, were very good viewing figures for five-thirty on a Saturday evening. The fact that we were compared unfavourably with *The A-Team*, which went out at the same time, obscures the issue. *The A-Team* is an extremely violent programme, and we've been told to tone down the violence.

Do you think the programme had become too violent?

I didn't think it was, but I can understand that others would miss the point, when the violence they complained of was in *Vengeance on Varos* in particular, which was a programme saying, 'Violence is bad for you'. I can quite understand that some people would miss that message and just see the violence.

The good thing about *Doctor Who* is that it *does* carry messages. Behind every story, if you look for it, and particularly if it was written by someone like Robert Holmes, it's usually making some other point. I think the tolerance of violence on television goes with swings of the pendulum, and we have to go with whatever is publically acceptable.

Do you agree with critics of the programme who have said there should be less violence, and more comedy?

One way of watering down the effects of violence is to approach it in a more lighthearted way. I don't mean to say that you laugh when somebody has their arm sawn off, but you can diffuse fear with humour.

If the audience says, 'We want less violence,' then we must give them less violence. However, I think there are

other programmes on television which are much more violent, and regarded as children's programmes. I think the danger of those is that it's dishonest violence. I believe that you should show that if someone gets clonked on the head, it actually hurts, not that they can get up and with one bound are free.

Do you ever suggest ideas for storylines?

No, I haven't done yet. Sometimes when I've been on aeroplanes going to America with John Nathan-Turner, I've said things like, 'It would be an awfully good idea if . . .' and suggested something. But obviously plans are made years ahead.

I make suggestions about alterations, or, as I would have it, 'improvements' to existing scripts,



Vengeance on Varos

some of which are quite rightly rejected for very good reasons, and others of which they say, 'Yes, that is interesting, we'll use that.'

As I get more into the part, I'm having more of an input into it, which I think is fair, really.

Are there any plans for you to enjoy the company of a space cat?

No, there never have been. That space cat thing has grown as a distortion from the little cat badge that I wear. It's just simply an idea of mine, because I noticed all my predecessors had some kind of object that was associated with them.

How long do you intend to stay with the programme?

I think that's probably in other people's hands, rather than my own.

Say the choice was mine; when I started doing this, I said that Tom Baker's record of seven years was

INTERVIEWED

awfully attractive. I've done it three years now, even though we've only done two seasons, and I'm enjoying it. So I see no desire on my part in the near future to stop; also, I'd like to beat the episode tally! In order to do that at the present rate, I'd take about twenty years, because in Tom's day they were making twenty-six episodes a year, now we're down to fourteen.

Are you worried about getting typecast?

No, not really. Whether I worry or not, it'll happen or not happen. If you turn down work because you are frightened of getting typecast, you'll never do anything good. Because you only get typecast for doing things for which are recognised as being good.

How old were you when you first began acting?

I was twenty-six when I did my first professional job.

For the five years before, I was allegedly a lawyer, and I did so much acting that my law studies were suffering.

I studied law as an external student while I was articled. I could, I think, quite easily have gone to Oxford. I got four good 'A' levels, but my father's income was such that I wouldn't have got a grant, and he wouldn't let me go to university, and that was the end of it.

It's too late now, there's no point going and being a mature student. It's a necessary part of life when you're eighteen. I did think of doing it; I thought 'Shall I get it out of my system?' but it wouldn't be the same, because it's not just the studies, it's all the ancillary things. I would be somewhat conspicuous, and I would probably find a lot of eighteen-to-twenty year olds rather irritating now as well.

What is your favourite type of cat?

Well, I've got five myself, they are all mogs. I like proper cats; cats who are cats. I love looking at pictures of beautiful breeds, but I don't class them as cats. A real cat is like the ones I've got. Morris, my own cat, is a bit pugnacious. He was a motorway chuck out; I found him at the bottom of my garden, with a broken leg, and we patched him up, and he's got a kind of amazing ability to walk up to a barking Alsatian, and say, 'So what!' and they're a bit put off, whereas other cats run away and get chased.

What is your favourite hobby?

Watching sport, participating, only in tennis, walking the dogs. I quite enjoy playing cricket occasionally, I read and listen to music.

What is your favourite food?

I do adore food. If I have any vice it's eating. If I was told I could only eat one food for the rest of my life, I could put up with sausage and mash for ever.

Other foods include a good Sunday roast; I'm not mad on Italian food, I like Mexican food and curries, and I loathe cheese, it makes me ill.

What programmes other than Doctor Who do you watch?

I was riveted to the World Cup, and Wimbledon. I have very much enjoyed watching *Mapp and Lucia*, and I haven't seen enough of *A Very Peculiar Practice*. I've only seen two episodes, but it made me laugh an awful lot. I'm glad that Peter (Davison) has got something nice, that's what makes me hopeful for my future.

Would you like to take part in space exploration?

Yes, I would still like to go up in the space shuttle. It's appalling that the accident happened, but it was an accident and obviously if I knew there was any risk, I'd be foolish to do it. I'd love to stand outside the Earth and look at it. Extraordinary feeling that, something that we've been tied to for millions of years, and a handful of people have looked at it, to be able to do that would be stunning.

It's changed everybody who's done it, so in that sense maybe one shouldn't do it, because I quite like me as I am!

Finally what are your feelings about the Twenty-Third Season?

I'm very excited by the new season. The trial has a great many twists. The three stories are all very different stories, and there are also interconnections in them. There are lots of layers, and it's very, very complicated, which I rather like.

I like things you can't understand, like *Edge of Darkness*. What I loved about that is what other people objected to, that they hadn't got a clue what was going on. It stimulates your thoughts. It's like doing a crossword. I wanted to make the pieces fit before they told me, and I didn't, but it was all totally consistent.

There is an awful tendency to let the 'game show' mentality take over, which is reducing television to its lowest common denominator, because more people will watch that.

I think we have to get away from viewing figures. The BBC is about providing television for everyone, not necessarily at the same time. You can have seven million people watching one programme, and then going and doing something else, and another seven million watching the next one.

I think that it is more important than having fourteen million sitting in apathy watching something with no contact, which only sinks them further into the stupor which we are encouraged to descend into. The BBC has stood for quality for so long, it would be a shame to allow it to be watered down. ♦



Colin with Producer J N-T.

We would like to thank Colin Baker for taking the time to answer your questions.

They came from: **Daniel Adams**, Liverpool, Merseyside; **Sara Burnett**, Preston, Lancs; **Mary Carritte**, Ma, USA; **Elizabeth Copley**, Ely, Cambridge; **Scott Dennis**, Nuneaton, Warwickshire; **Paul Edwards**, Upton-by-Chester, Cheshire; **Stephen Gamble**, Ontario, Canada; **Bill Gertos**, Chicago, Illinois, USA; **Amba Kumar**, Great Yarmouth, Norfolk; **Guy Lambert**, Nuneaton, Warwickshire; **Michael Leon**, New York, USA; **Richard Long**, Fareham, Hants; **Iain Lowson**, Peebleshire, The Borders; **Paul McGrade**, Tyrone, N. Ireland; **Carol Myers**, Oklahoma, USA; **Matthew Neale**, Thirsk, N. Yorkshire; **Paul Reynard**, Worsley, Manchester; **Joseph Rhodes**, Halton, Leeds; **Chris Schwab**, Pa, USA; **Chris Stadnyk**, Maryland, USA; **Anthony Taylor**, Preston, Lancs.; **Rhys Thomas**, Wickford, Essex; **Simon Watkins**, Coventry; **Simon Williams**, Bristol, Avon; **David Witt**, Tiverton, Devon; **John Terence Zito**, New York, USA.

OFF THE SHELF

A regular look at the world of Doctor Who in print...

Recent factual books about *Doctor Who*, most notably Peter Haining's inadequate *Doctor Who File* and the witty, but fairly useless, *Travel Without the TARDIS*, have been somewhat lacking in novelty or general interest. The two new books reviewed this month, are a welcome relief from the rather turgid pseudo-intellectual stuff which has recently come from W.H. Allen.

First off is the marvellous Mat Irvine book – *Doctor Who – The Special Effects*. Pictorially it is a masterpiece, containing a great many colour behind-the-scenes photos, mostly from Mat's own collection, and the written content is lucid and flowing. Mat Irvine is of course one of the many Special (or Visual) Effects Supervisors to have worked on *Doctor Who* (and *Blake's 7*) and is by far the best known 'effects' personality, having appeared at conventions, on *Swap Shop* and its successor *SuperStore* on Saturday mornings on BBC-1. His memories and exhibitions are always lively and humorous and it is great that he has finally had the opportunity to write them all down.

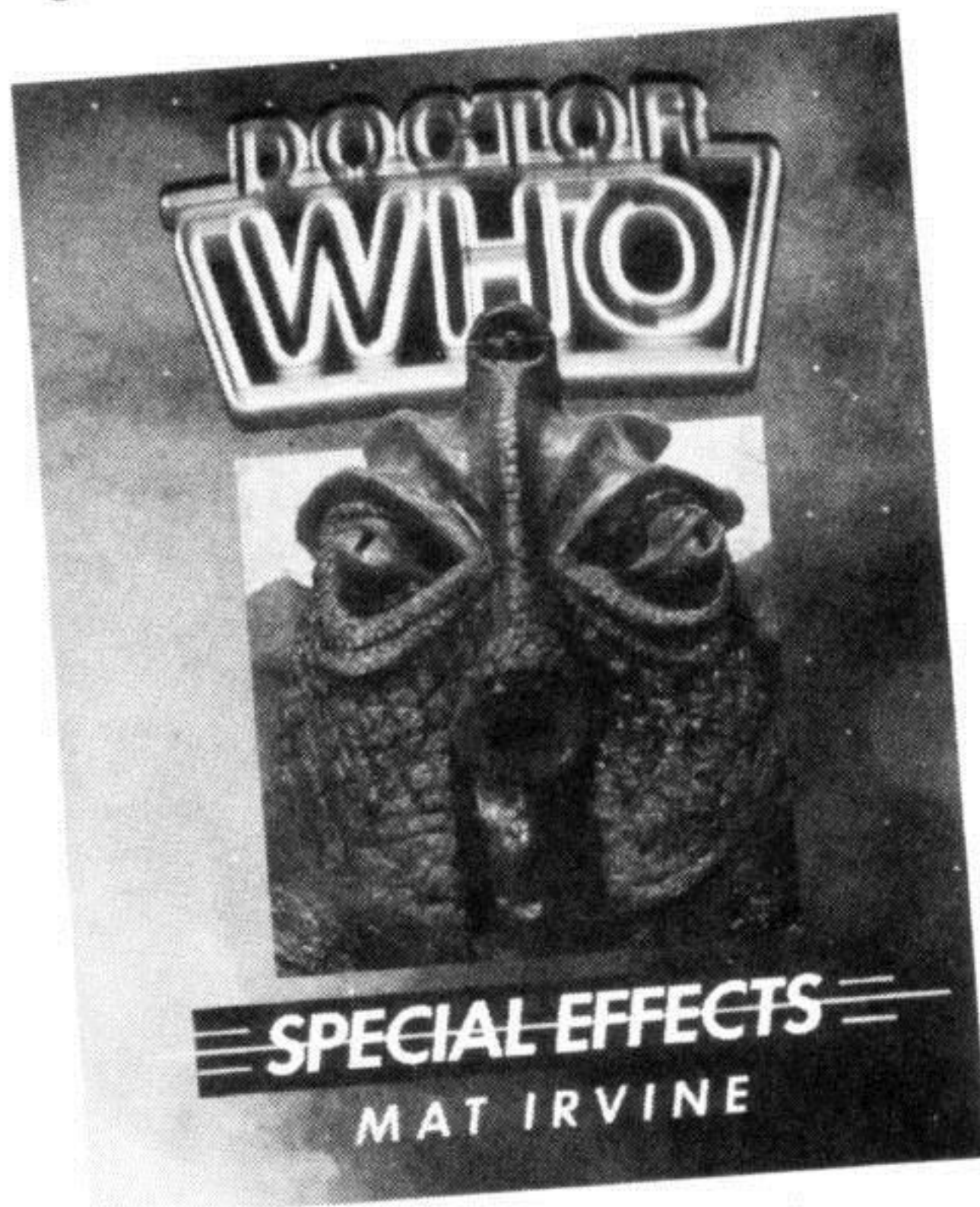
Amongst the many things Mat discusses in the book, apart from describing exactly what he does for a living, is just what makes a monster/alien/actor's costume part costume design, part visual effects design and part make-up design. He also tells us, unsurprisingly, that the dividing line is forever being broken, so that the final creation is the very best that the combined talents can make it.

If he falls down anywhere, it is in his somewhat shaky knowledge of *Doctor Who* but such little slips are barely noticeable and do not affect the overall quality of the book.

Mat's chapters on K9 Marks I, II and III are particularly enlightening and witty, and watch out as well for his very detailed write-up on the making of *Warriors' Gate*, in which he made two cameo appearances!

It does seem odd that a company like Arrow Books, whose *Doctor Who* interest must be quite limited, would take up a book in this vein, rather than

W.H. Allen, whose run of novels must be soon to expire and whose non-fiction book ideas seemed to have expired (with the exception of *The Early Years*) four or five years back. This book is a must, not just for *Doctor Who* fans who want to explore the programme from a new angle, but for people just generally interested in the making of a television series or visual effects on television in general.



COMPANION GUIDE

A big thumbs up too to Piccadilly Press, run by ex-Target editor Brenda Gardner, who have what must be their second *Doctor Who* hit on their hands with the follow-up to John Nathan-Turner's 'memoirs', *TARDIS Inside Out*. *Doctor Who – The Companions* is a much weightier book than his last in both written content and information.

Whereas *TARDIS Inside Out* was a collection of 'Convention Anecdotes' for folk who haven't been to conventions or read interviews, the companion book is mostly made up of new, and humorous, memories of the creation of his companions, with notes on the others ranging from no entry for Zoe, to the short description for Jo Grant: 'Katy now lives in Australia' through to detailed

Elisabeth Sladen entries. Perhaps you could by-pass the odd totally inaccurate one like that for Sara Kingdom ('the shortest running companion in history' apparently. I wonder if Katarina would agree with that?).

John explains the creation of Tegan and Nyssa in depth and ends the book very satisfactorily with a preview of Melanie. She is a feminist, 'except at moments of great stress, when she relies heavily on playing the hard-done-by, down-trodden, crocodile-teared female.' Hmmm, a regression perhaps, but at the same time, at least different to Tegan and Peri.

For now, no one seems quite sure what sort of book John might do next, but (assuming he does one at all) I do hope that, like this, it will be illustrated by new-to-*Who* artist Stuart Hughes. His art doesn't have the perfect finish of, say, Andrew Skilleter's, but the seeds are there – just take a look at the pictures of Leela or Romana (both of which I'd love framed on my wall). There is the occasional lapse (is that really Lis Sladen?) but on the whole, it is a fresh, new artistic approach and one which I hope will be around for some time yet.

NEWS ON NOVELS

To finish, we have a few pieces of news on the novel front. With the two companion novels seeming to have sold well, at a recent convention Janet Fielding declared that she is to write a novel based on events about Tegan after she fled the TARDIS, and at the same convention, Nigel Robinson, editor at Target, apart from saying his version of *The Sensorites* comes out next February, revealed that Ian Marter's next novel will be *The Rescue*. Bearing in mind his weird but wonderful novel of another two-parter *The Sontaran Experiment*, that should be worth looking out for.

Other news is that the current season is to be novelised as soon as possible, and should be in the shops next autumn. The books will carry the title *Doctor Who – The Trial of a Time Lord*. Then there will be a subtitle for each of the four. They ought to come out in chronological order as follows: *The Mysterious Planet* by Terrance Dicks (at last, he's written for every Doctor), *Mindwarp* (working title) by Philip Martin, *Terror of the Vervoids* (very working title) by Pip and Jane Baker and *The Ultimate Foe* (probable title) also by Pip and Jane Baker. Whether *Mindwarp* will hit the shops before its predecessor *Vengeance on Varos* (remember that?) remains to be seen.

Finally W.H. Allen say that *The Doctor Who File* is very probably the last book by self-proclaimed "number one expert" on *Who*, Peter Haining. Don't all cheer at once.

◆ Gary Russell

NEW SEASON PREVIEW

Following the events that the court has just witnessed on the planet Thoros-Beta, even more questions arise in the debate. The Doctor is far from being satisfied with the progression of justice – his highly developed ability to spot a cover-up has come into full play and, having found the scent, he has every intention of following his instincts through to the discovery of the truth – however sordid or unpleasant it may be.

Before he can take any practical action, more evidence is summoned for the court's scrutiny. This time the location is very different from the clean wastes of Ravolox or the colourful terrain of Thoros-Beta. It is a space ship – the *Hyperion Three*, travelling on in a seemingly interminable journey back to Earth. On board is a diverse collection of individuals, and a situation with undercurrents of violence, that threaten to erupt at any moment.

● MELANIE APPEARS

In command is Commodore Travers, upright and loyal, everything seeming to indicate that he is the perfect captain for this ship and its cargo. Then there is Professor Lasky, a handsome woman in her fifties, accompanied by her scientist colleagues Doland and Bruchner.

What exactly lies within the Hydroponic centre, and why is Professor Lasky so secretive about what is going on in the ship's cargo hold? Whatever the answer to these questions, even more are posed on the Doctor's arrival. He is travelling with Melanie, an attractive young girl from Earth. She exudes an air of vitality and seems to be very interested in the rather ordinary decor of the spaceship. The Doctor, on the other hand, is strangely restrained in mood and manner.

The TARDIS and its occupants have picked up a Mayday call beamed directly at the TARDIS.

Before long, the Doctor and Melanie have run into trouble. Events on the ship are hardly on their side – their arrival being badly timed to say the least. Someone or something with murderous intentions is loose on the *Hyperion Three* and the Doctor and Melanie are convenient scapegoats...

● DRAMATIC SCRIPT

In this, the concluding story of the Twenty-Third season, Pip and Jane Baker have created a highly charged situation of horror and suspense. The husband and

wife team who gave us *The Mark of the Rani* have changed their style to create this adventure, reminiscent of Agatha Christie's *Ten Little Niggers* and the programme's own *Robots of Death*.

The writers recognise the dramatic impact created by stranding a group of ill-matched people in a small area, with death in their midst. On this ship, aliens rub shoulders with Earth men, which serves to create an added atmosphere of suspicion and betrayal.

Ironically, on the side of order, there is a capable young stewardess called Janet (shades of Janet Fielding and her air hostess character?) but this is to be no ordinary flight. The Bakers use every talent they possess to make this one of the most tense *Doctor Who* stories in a long while, every shadow in every dark corridor raising a question – who is there? – what will happen next?

● NEW MONSTER

Great imagination has been shown in the creation of the latest monsters to appear, the Vervoids. For the moment, their appearance and nature must remain a secret, but the effect is startling.

Another excellent aspect of the writing of this story is the introduction of Melanie, who comes across as fresh, bright and bouncy – rather like Bonnie Langford, the actress who plays her. Gone is Peri's admittedly believable but rather insistent desire, to 'get back to the TARDIS' – Melanie loves to be in the thick of things, and she obviously thinks that space/time travelling is great fun!

The story doesn't end with *Hyperion Three*, though. This concluding serial, whose working title was 'The Ultimate Foe', shifts focus and provides viewers with one of the most fundamental, dramatic and exciting endings to any *Doctor Who* story or season yet screened.

Director for this lavish production is Christopher Clough, with a proven television track record in soaps like *Brookside* and *EastEnders*. Clough has, like his two colleagues before him, assembled a tremendous cast to fill out the six-part story. Ex-Avenger Honor Blackman plays the forthright Professor Lasky, while Michael Craig is the steely-eyed Commodore Travers. Anthony Ainley and Tony Selby return in their respective roles as The Master and Glitz, while James Bree, seen before in *Full Circle*, takes the part of Keeper of the Matrix. Also in the cast is ex-*Coronation Street* actor Geoffrey Hughes, while Malcolm Tierney is Doland and David Allister Bruchner. Rudge is played by actor Denys Hawthorne and Janet, the stewardess, by Yolande Palfrey.

STORY

Mention must be made of the contribution to this story by the late Robert Holmes, credited for episode thirteen. Holmes' dialogue and gifted scene structure shines throughout and proves a fitting epitaph in the show he did so much to enrich. It is still more fitting that he should have been behind the all-important conclusion to this, one of the most significant seasons in years.

Behind the scenes, the usual dedicated team has been assembled with Dinah Walker designing the sets. These are especially important, as a large part of this story is set within the *Hyperion Three*. Andrew Rose, whose work was so appreciated on the superb *Caves of Androzani*, returns to the series as costume designer. Make-up, a particularly intricate and crucial part of the plot, is under the guidance of Shaunna Harrison, while Kevin Molloy is the Visual Effects Designer. Molloy was last at work on the show during *Time Lash*. Incidental music will be coming from the experienced Malcolm Clarke, who has worked on the show since 1972. Clarke's score is the only incidental set that is 'in house' this year, the previous two stories both being supplied by freelancers.

The story features several days' location work, recorded to cover scenes taking place at night. Two locations were utilised, one in Kent and the other in Stoke on Trent. The story was recorded in the Television Centre studios on 16th-17th July, 30th-31st July, 1st August, and 12th, 13th, and 14th August.

◆ Richard Marson

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EPISODE ONE.

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HAVE YOU SEEN ANY OF THIS STUFF?

MMM?

ALL THIS STUFF HE'S GOT JUST LYING AROUND IN HERE.

I MEAN LOOK AT THIS... 'MISCHIEF NIGHT, OR AS YOU PLEASE'... I THINK IT'S THE ORIGINAL DRAFT FOR AN UNKNOWN SHAKESPEARE PLAY...

SCRIPT — GRANT MORRISON
ART — JOHN RIDGWAY
LETTERS — ANNIE HALFACREE
EDITOR — SHEILA CRANNA

WHAT'S SHAKESPEARE?

I DON'T BELIEVE IT!

MICHELANGELO...

...AND THE DOCTOR...

AND THIS IS MICHELANGELO!

IT'S A DRAWING OF THE DOCTOR BY MICHELANGELO! SIGNED AND EVERYTHING!

AH! HERE YOU ARE!

WOULD YOU LIKE THE GOOD NEWS OR THE BAD NEWS?



UH, MAYBE YOU'D BETTER GET THE BAD NEWS OVER WITH, DOC.

DOCTOR, THIS IS VAN GOGH, ISN'T IT?

THIS IS A PAINTING OF YOU BY VAN GOGH...



WELL, I MEAN, IT'S NOT THAT BAD! IT'S JUST THAT I'D PREFER IT IF BOTH OF YOU STAYED HERE UNTIL I'VE TRACKED DOWN OUR INTRUDER.

YOU KNOW, I'VE BEEN LOOKING FOR THIS FOR AGES.

OUR WHAT?!



THE TARDIS HAS BEEN INVADED.

...VAN GOGH...



NOT THAT IT'S REALLY ANYTHING TO WORRY ABOUT. THE INTERIOR OF THE TARDIS EXISTS IN A STATE OF TEMPORAL GRACE.

WHILE THE ENGINES ARE RUNNING NO VIOLENT ACT CAN BE ACCOMPLISHED WITHIN ITS CONFINES...



SO WE'RE SAFE?

THAT'S THE GOOD NEWS.

OH, AND PERI...

LIHH?..



HE PRONOUNCED HIS NAME, 'GOCH' AS IN 'LOCH', NOT 'GO'. 'VAN GOCH'.

'BYE.





'...WHEREVER HE IS...'



'ARE YOU SURE WE
HAVEN'T DOUBLED
BACK ON OURSELVES?'



YEAH, I'M SURE. SEE? THESE ARE THE TARDIS MEMORY VAULTS. WE DEFINITELY HAVEN'T BEEN HERE BEFORE.

WHAT HAPPENS HERE?



UH, WELL, IT'S A BIT ON THE COMPLICATED SIDE FOR A HUMAN TO UNDERSTAND, BUT BASICALLY IT'S, UH, SOME SORT OF FOUR DIMENSIONAL SIMULATION GALLERY, YOU KNOW? WHERE THE TARDIS STORES IMAGES OF ALL THE PLACES IT'S BEEN.

I THINK.

DON'T WORRY, I GET IT.

YOU DON'T KNOW WHAT YOU'RE TALKING ABOUT.



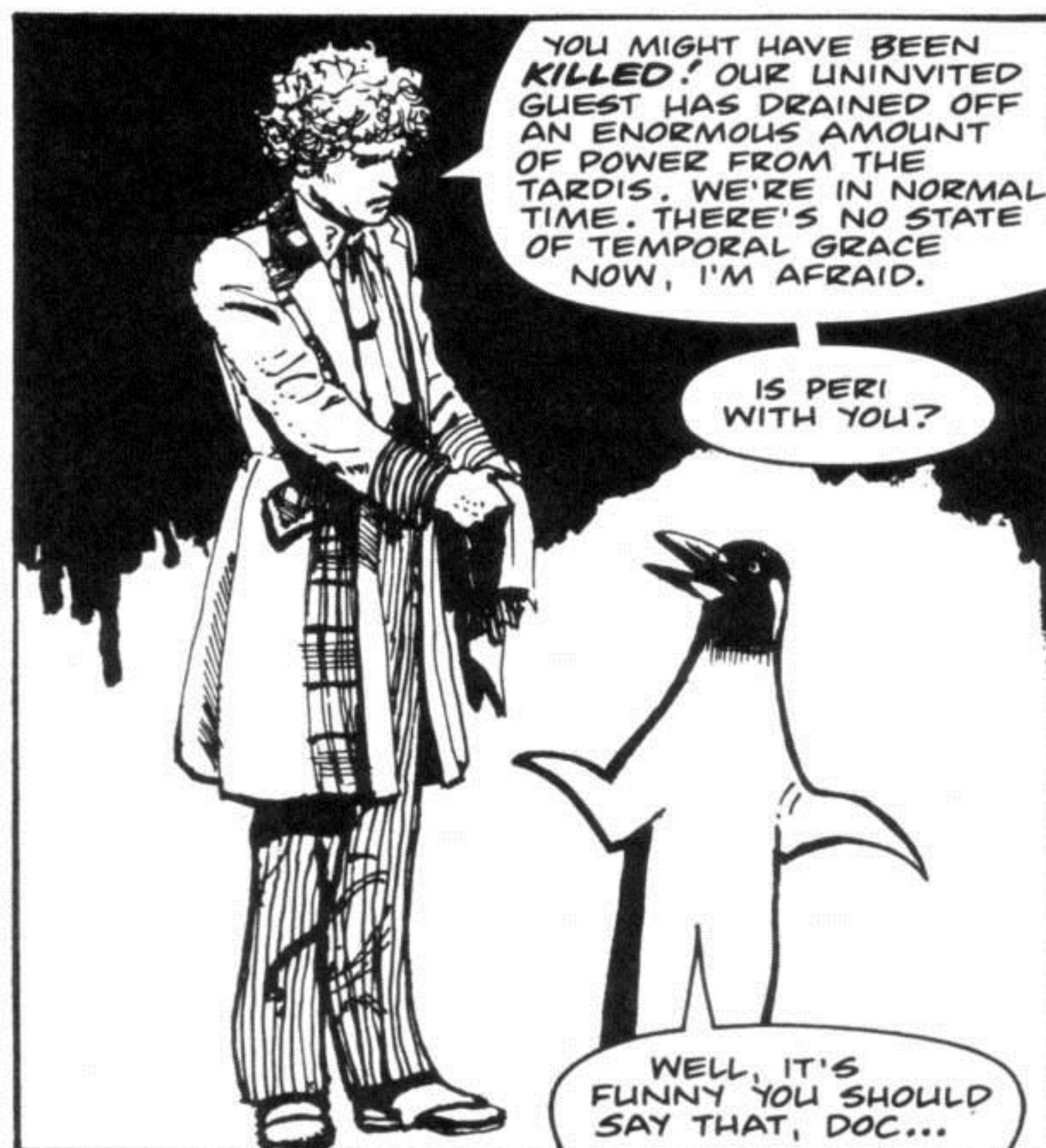
BUT HE COULD BE IN...

... HERE?...

FROBISHER?









CONTINUED.

Susan Foreman will occupy forever that special position in the *Doctor Who* mythology of being the very first of the companions. Her relationship with the Doctor also makes her 'special' – as the only relative of his to appear in the series.

Susan's adventures with the Doctor started long before their travels with Ian and Barbara. As the Doctor's granddaughter, she shared with him the isolation of their travelling life – their relationship was mutually dependent in their fugitive existence. The Doctor was there to protect and teach Susan while she prompted a gentler, more good-humoured side of him.

The actress who played the part, Carole Ann Ford, hated the fact that Susan was so youthful although in retrospect she was not immature, rather young in experience. Susan lacked maturity in terms of judging some characters and situations.

Among Susan's greatest strengths was her open mind. She was always understanding – witness her ability to see both points of opposed views in *An Unearthly Child* and her complete horror at the traditional activities of the Aztecs. She formed friendships easily, and had great courage and determination, although her bravery naturally faltered on occasion – mostly where she was out of her depth. Excellent characterisation teamed her with the young Ping-Chong in *Marco Polo*. This showed us the ordinary side to Susan – the need for companionship with someone of similar age.

On the other hand, in *The Sensorites* we saw Susan's character at its most stubborn and most sensitive. She refused to listen to her beloved grandfather and stay on the spaceship, insisting on going with the Sensorites to their planet where the unknown awaited her. But her almost telepathic sensitivity meant that she could understand why she was needed there, she was to attempt to bridge a gulf of understanding. In *The Aztecs* too, she showed her strength of will by acting as she thought right, risking dreadful punishments for her involvement.

Susan was important in the early days for another significant reason. When the show started, viewers had no idea who the Doctor was or where he came from. Susan, at least, gave him a bit more background and context, even if this was rather sketchy. A dramatic unity was given to the series as a result of the central Doctor/Susan relationship. They had a mutual affection and devotion only matched by the later Doctor/Jo Grant relationship.

Susan's youth wasn't the great disadvantage that Carole Ann Ford felt it to be. It allowed her to take an often vital part in the narrative – in *The Daleks* her return to the ship for medical supplies is

Travelling Companions

Susan Foreman, the first of the companions, makes a fitting subject for the start of this new series on the characters who have shared the TARDIS with the Doctor. By Richard Marson.



absolutely crucial for her fellow travellers' survival, and it is through Susan that we first meet the Thals.

Susan was also a vital element in the chemistry of that first TARDIS crew. She looked on Barbara as a kind of mother/big sister figure, with the history teacher representing the short-lived security she experienced at Coal Hill School. That Susan might have a slight crush on Ian would hardly have been surprising considering the heroic nature of the young man's life in the TARDIS. This was suggested only by Carole Ann Ford's acting, rather than the scripts, but was thoroughly in character.

Such was the freedom of the dramatic structure the series then enjoyed, we were even given a glimpse into Susan's suppressed darker side. In *The Edge of Destruction*, her menacing of Barbara with a pair of scissors was genuinely frightening. Susan's fear of the unknown and her inability to understand what had gone wrong with the ship was coupled with her grandfather's feelings of mistrust and hostility towards the two teachers, and the hysteria which possessed

the girl was both understandable and effective.

There inevitably came a time when the actress's dissatisfaction with the role led her to decline a new contract. The manner of Susan's departure was the only logical way she could have gone. She had to find a love at least equal to that she felt towards the Doctor for her to be able to give him up. David Campbell provided that love, and the chance to establish a life of her own, on post-Dalek controlled Earth. What would later happen when David died and Susan, with her regenerative Time Lady powers, lived on, we do not know. Certainly, she seemed little changed on her return in *The Five Doctors*.

It was entirely right that Susan had finally found a place she could call home, where, using her TARDIS apprenticeship, she could turn her qualities to leading others and help build a new world. Susan had grown out of her days of immaturity and learning – now she was ready to take control of her own life. It was appropriate that the last act of severing her links with her past should be the Doctor's – locking her out of the TARDIS that had been her only home. ♦

"I know the misery they cause, the destruction . . ." – The Doctor: *Power Of The Daleks*.

Fish and chips, the Royal Family, football, bad weather, *Doctor Who* and the Daleks: British institutions that stand side by side. If *Doctor Who* ended tomorrow, for years to come we would still see children playing at being Daleks, just as they did in the lengthy gap – five years – between *Evil Of The Daleks* and *The Day Of The Daleks*. What made them quite so popular no one knows; perhaps they fill a gap in the public's imagination that most fantasy creations in the 1960s were unable to do. They made their creator, Terry Nation, a rich man and their designer, Ray Cusick, little better off, as they swept across Britain in a wave of merchandising.



The Daleks were launched on the world in December 1963 to an enthusiastic public reaction. The creatures attracted viewers to the programme in their hordes, and secured the future of *Doctor Who*.

As the first episode of *The Daleks* ended tantalisingly with Barbara screaming at the creature which was menacing her and of which there was only a glimpse, the viewing public were gripped by suspense. Terry Nation admits that he was swamped with calls from friends demanding, "What was it?" Although initially disliked by the BBC bosses, including the Doctor's godfather, Sydney Newman, there is no doubt that this story changed the whole broadcasting future of *Doctor Who*, directing the series away from the historical stories that were emphasised in the programme's writers' guide, and moving towards the science fiction adventures which became more popular with its viewers.

One year later, on the Daleks' return in *The Dalek Invasion Of Earth*, the creatures were already attracting the front cover of the *Radio Times*. The Daleks were as big as the programme; maybe bigger. As the *Radio Times* said in its leader for *The Chase* in 1965: 'The *Doctor Who* enthusiast can celebrate his favourite programme by wearing Dalek slippers and washing with Dalek soap. He can play various Dalek games, the sort that are played on a board, as well as a new type of bagatelle. If he feels creative he can write script with Dalek pencils and ball-point pens; if not he can read about the creatures in

newly-published books and follow their doings in a picture strip in a popular children's comic.'

By then, the Daleks were able to stand on their own in an episode that did not even feature the Doctor or his companions, *Mission To The Unknown*. One could see them at the cinema in *Doctor Who And The Daleks* and at the theatre in *The Curse Of The Daleks*. Furthermore, they were allotted twelve weeks' viewing time in the saga *The Daleks' Master Plan* (which was reputedly the result of encouragement from the then-Controller of BBC1 Huw Wheldon, whose mother was very fond of the creatures!)

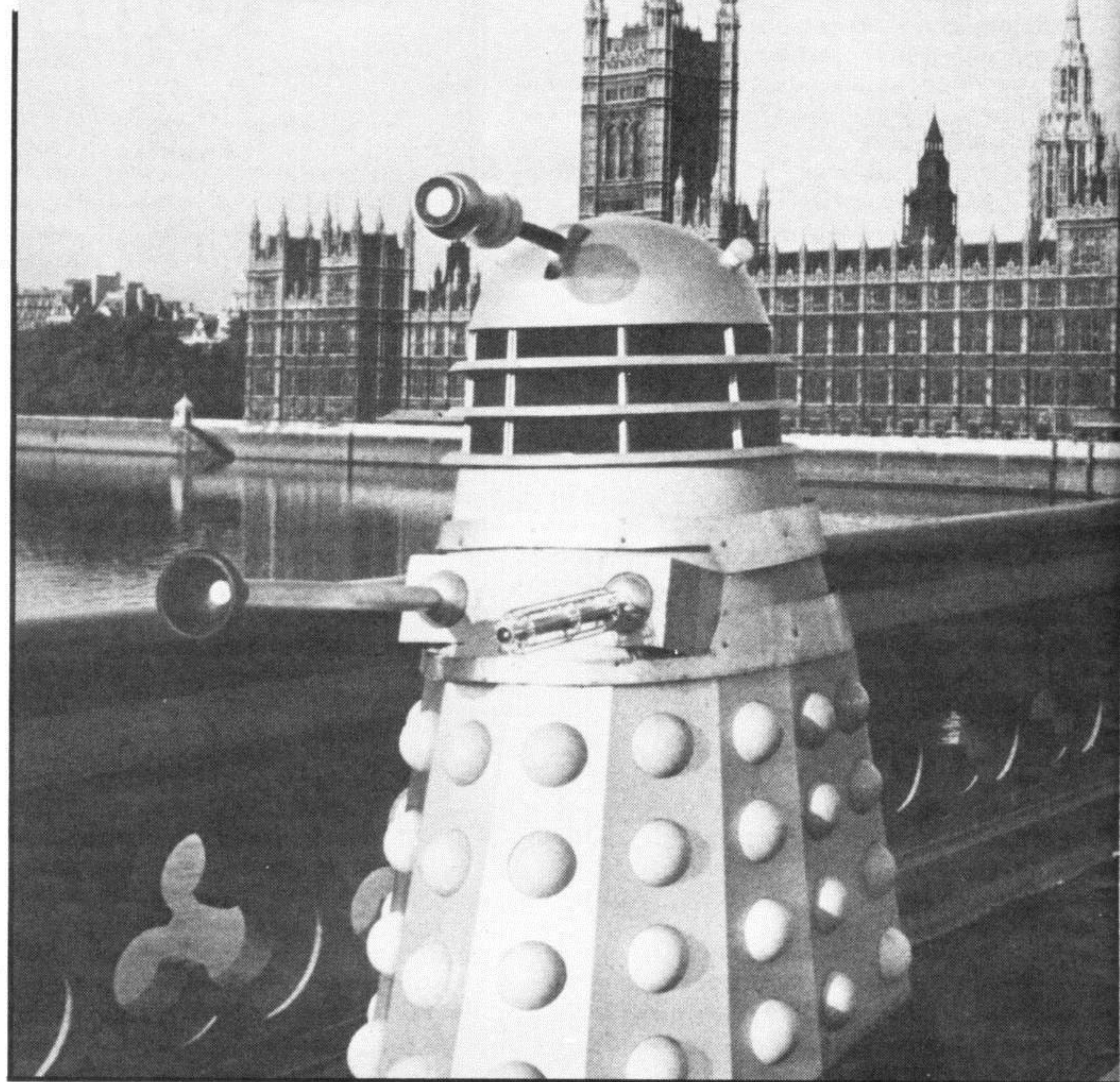
When William Hartnell left the series in 1966, it was the Daleks who were chosen to help usher Patrick Troughton into the limelight. Indeed, the *Radio Times* article for *Power Of The Daleks* concentrated almost solely on the creatures, rather than the new Doctor himself.

The operators of the Daleks were considered notable enough to open country fêtes and warrant press interviews. John Scott Martin (who seems to have spent the last twenty years inside a Dalek casing!) said in 1967, "It's a bit like

being in a fairground dodgem car, except we propel the things with our feet. We have hand controls to operate the gun, the sucker arm and the flashing lights and it all goes like clockwork. People think we really are machines; if we start talking normally on the set, they jump out of their skins."

However, not everyone was swept along in the gale of Dalekmania during those years, as a letter to the *Radio Times* from a certain Lillian Roberts confirms: 'The Daleks, which looked like pepper-pots with knobs on, and had voices like a bad telephone were hilarious. 'Then-this-is-the-end-of-the-Daleks', at which point their sucker sticks sagged, left me in fits of laughter (my friends experienced similar reactions). There is nothing realistic about this serial.'

Such comments were, however, in the minority and the success of the Daleks took Terry Nation totally by surprise. That said, it didn't take him long to realise their potential as money-spinners. Eventually, in 1967, he withdrew his copyright for the BBC to use the creatures, intending to market them in the USA in their own film





the DALEKS

series (based on the popularity of the two *Doctor Who*/Daleks feature films in the USA). The project, however, never quite managed to get off the ground – an indication that the success of the pepperpots had finally been overestimated.

By 1972 the copyright had been restored, and the Daleks were to return to *Doctor Who* annually up until 1975, when then-Producer, Philip Hinchcliffe deemed that they were too restrictive to story formats to warrant a yearly confrontation. Another break, this time of four years, led up to *Destiny Of The Daleks*.

It was around this time that Terry

Nation's series *Blake's Seven* was getting off the ground, and was in need of a ratings boost. Remembering the Daleks' effect on *Doctor Who*, Nation was keen to remove his monsters temporarily from the *Doctor Who* universe again, and set them up against Blake and his crew. Whether it was a good idea we shall never know. *Blake's Seven* came and went without a confrontation with the machines from Skaro, and *Doctor Who* carried on strong. The Daleks still make an occasional appearance, content to exist as just part of the *Doctor Who* universe, as opposed to the epicentre.

Many people have tried to sum up the true magic quality possessed by the Daleks, and the most popular theory for their success seems to lie in their lack of recognisable human features. They are in every way alien; machines of war, built around a decaying mutated body with a mind of hatred.

The concept of the Daleks makes them the most interesting and marketable of the *Doctor Who* monsters – as far as the programme is concerned, they are indestructible. Impervious to bullets and with their own built-in firepower (even if it was nullified in *Death To The Daleks*), you can blow them up, freeze them in ice or age them to death with a Time Destructor – whatever, they will always exist somewhere in time because of their knowledge of time travel.

Sadly, it is the very strong character of the Daleks which writers frequently ignore. Some treat them as mere robots; killing machines that mindlessly zoom down corridors chanting, "Exterminate, exterminate," incessantly. Their character in the first Dalek adventure, *The Dead Planet*, was firmly established by Terry Nation as that of xenophobes. They possess a 'dislike for the unlike', as Ian Chesterton puts it; they are afraid of anything different from themselves to the point that they must destroy races that do not correspond to their own image.

Terry Nation obviously created the creatures as a parody of the Nazis; indeed many of his scripts have studied the actions of totalitarian regimes over weaker parties. The Daleks are creatures of war, spawned by a war – that between the Kaleds and the Thals.

It is a sad fact that once Dalekmania hit the series, and the Daleks themselves became a ratings move on behalf of the production team, the character of the creatures became second place. In fact, Nation himself was the worst offender. *The Chase* was a catastrophe in its representation of the Daleks, relegating them to blundering silly monsters that can reply "Errr ... errr ..." whilst thinking of the answer to a question! Looking back, it seems that the lesson to be learnt from the later Hartnell Dalek tales was that adventures should not be written just for the creatures themselves: the result was episode after episode of running about, with little plot or reason.

As the obsession with the Daleks began to wane slightly in the mid to late Sixties, David Whitaker redressed the balance with two marvellous scripts, *Power Of The Daleks* and *Evil Of The Daleks*.

The former is possibly the best Dalek story ever, portraying the creatures as intelligent and devious; not above pretending to be servile to the human being in order to achieve the ultimate aim of power and domination. Thus, with the Doctor taking on the role of an Earth

the DALEKS

◀ Examiner, and the Daleks acting as friends to the Vulcan colonists, the story becomes a battle of wills between old enemies.

When these two parties first meet, we are given a marvellous scene as the Dalek chants, "I am your servant," to the colonists, whilst its eye stick stares intently at the Doctor, who is in turn trying to convince the colonists of the dangers.

Later, at a similar meeting, the unarmed Dalek tires of the Doctor's interference, and the camera closes in on the area where the creature's gun-stick should be. From inside, we hear clicking noises, as if the mutant inside the casing were frustratedly trying to shoot the Time Lord!

Whitaker also takes the Daleks back to their grass roots; he recalls their xenophobia, and confirms again their belief that they are superior to human beings. This story contains so many excellent scenes (including a production line which is manufacturing Daleks!) that it is a tragedy that it no longer exists in the BBC's film archives.

For *Evil Of The Daleks*, Whitaker distilled the Dalek character and used it as a major detail of the plot itself: the Dalek Factor. Concentrating on the deviousness of the Daleks again, Whitaker had them fooling even the Doctor himself – so that he was persuaded to experiment on The Human Factor (human characteristics) which was then implanted to test Daleks. The final results, however, were then to enable the Dalek Factor to be implanted into human beings throughout the entire history of Earth.

The story ends with a stunning war between humanised Daleks and normal Daleks on Skaro which, we are led to believe, is the ultimate end of the Dalek race. It is another memorable tale, that, like *Power Of The Daleks* no longer exists.

Louis Marks instigated the return of the Daleks in 1972, with a story that was originally not to have featured the monsters. Nevertheless, *Day Of The Daleks* was another excellent tale, as the presence of the machines from Skaro was not allowed to overwhelm the plot itself.

It was after this that Terry Nation was persuaded back to the series to script more *Doctor Who* stories for his creations. Sadly, *Planet Of The Daleks* and *Death To The Daleks* were both pale imitations of what had gone before. The former was the worst, re-using so many devices from the Sixties stories *The Dead Planet* and *The Dalek Master Plan*.

It seemed by the mid-Seventies that the Dalek stories had almost had their day. Writers were finding it hard to do original things with the creatures, and even the

cast of the programme were unhappy with them. Jon Pertwee, whose dislike for the Daleks is well-known, has said, "It has been a complete mystery to me why the things are so popular with the viewers. I found them deadly boring, with their monotonous, droning voices, and they were so obviously all wood, paint and sink plungers."

Hence, the production team under Philip Hinchcliffe took a step that was to affect all future Dalek stories. The Daleks were given a figurehead: Davros, played to perfection by Michael Wisher (interviewed in **Issue 117**). *Genesis Of The Daleks* was written by Terry Nation, and was arguably his best script for the Daleks since the early Sixties. The story was superb, involving the Time Lords sending the Doctor back in time to destroy the Daleks before they were created, as it had been foreseen that the creatures would eventually rule the Universe.

There were, however, continuity problems between this story and *The Dead Planet*. In the former, we are told that Davros created the Daleks as a genetic experiment into the ultimate form of their race. In *The Dead Planet*, the creatures claim to have taken up their metal casings as protective travel machines after the explosion of a neutron bomb.

However you explain that one away, Nation's reason here for the Xenophobic nature of the Daleks is an excellent one. He allows Davros to explain that Skaro has been at war for hundreds of years, and so it seems that co-operation between different races in the Universe is impossible.

Davros' answer is to create a creature that will survive all others; a creature so ruthless that it can maintain Universal peace through domination. His mistake, which he comes to realise too late, is to deprive the Dalek persona of pity – and a moral sense. This adventure, which strangely enough hardly features the Daleks, is an all-time *Doctor Who* classic and has been shown on television three times, as well as being released in soundtrack record/cassette format.

After *Genesis Of The Daleks*, Dalek stories became rarer, although their plots always carried on from where the previous one had left off. Nation again wrote the script for *Destiny Of The Daleks*, which followed the return of Davros during a war between the Daleks and a robotic race called the Movellans. Michael Wisher was, unfortunately, not available to play Davros and a poor script and tacky production values made this tale a complete throwback to the sterility of the late Pertwee Dalek adventures.

In 1984 Eric Saward created a Dalek script with *Resurrection Of The Daleks*. This story followed the events after the Dalek-Movellan war – in which the

Daleks had lost, and were now seeking Davros' help once more. Saward placed an interesting slant on the script by having Davros attempt to commandeer the Daleks, by introducing loyalty to him into their brains.

This idea then carried on into *Revelation Of The Daleks* in 1985, with Davros creating his own Daleks from human corpses, which will obey his will. He is tracked down by the 'true' Skaro Daleks, and taken for trial. This story is perhaps the strangest Dalek story of all, utilising black comedy to an extent never seen in a story before.

Eric Saward triumphed by focusing the story on two groups – the inhabitants of Necros, who were the comic characters and Davros and the Daleks, who were treated seriously. One script change that occurred quite early on was concerned with the mutilated body of Stengos. Originally this was to have been an animated head in a box, found in the laboratory by his daughter. This was changed for the final broadcast version, Saward adapting this idea to fit in with a concept that was to have been used in the very first Dalek story of the 1960s, but was abandoned. This was the glass Dalek: a translucent casing inside which one could see the mutant itself. Could this be the only time a television serial has taken twenty-two years to use one of its own concepts?

The Daleks have featured in more stories than any other monster and have also made numerous cameo appearances. In *The Space Museum* we see an empty Dalek shell in the exhibition on Xeros – into which the Doctor climbs and impersonates one of his old enemies! In *The Wheel In Space*, the Doctor shows Zoe his own memories of the story *Evil Of The Daleks* on the TARDIS thought-channel (which, in fact, was a teaser to lead into the repeat of that story the following week). In *The War Games*, the Doctor shows the Time Lords an image of a Dalek as justification for his interference in the lives of other species, whilst in *The Mind Of Evil* a Dalek is one of the images the Doctor sees whilst under the fear-inducing effect of the Keller Machine.

Frontier In Space, although not specifically a Dalek story, featured the monsters heavily in episode six as lead-in to *Planet Of The Daleks*. More cameo appearances came in *Logopolis* and *Mawdryn Undead*, as old clips were used to represent first the Doctor's and then the Brigadier's memories of past adventures. Finally, *The Five Doctors* featured a scene with a Dalek, as the First Doctor and Susan grapple with one of the creatures in a mock-up of a corridor from the city on Skaro.

Besides the above, the Daleks have had numerous mentions in the series, from *The War Machines*, where the First Doctor



Above and below: *Destiny of the Daleks* introduced the new incarnation of Romana (Lalla Ward), and reintroduced the Doctor to his old enemies when he found himself back on Skaro, home planet of the Daleks. . .

explains he always gets a prickling feeling when there are Daleks around, to *The*

Face Of Evil, where the Fourth Doctor announces that a useless communications unit is "as dead as a Dalek".

More recently, in *Castrovalva*, the Fifth Doctor recounted his battle against the Daleks and Ogrons to the Portreeve. These are just some examples of how the Daleks have fitted in to the *Doctor Who* universe.

Perhaps the strangest thing of all about

the Daleks is how close they came to never being created. Terry Nation admits freely he never wanted to write for *Doctor Who*. "I was close to turning down the offer, but then my not very creditable sentiments took over: take the money and run." It is interesting to think that if he had not done so, it is unlikely that we would be watching *Doctor Who* to this day.

● Philip Dickson

